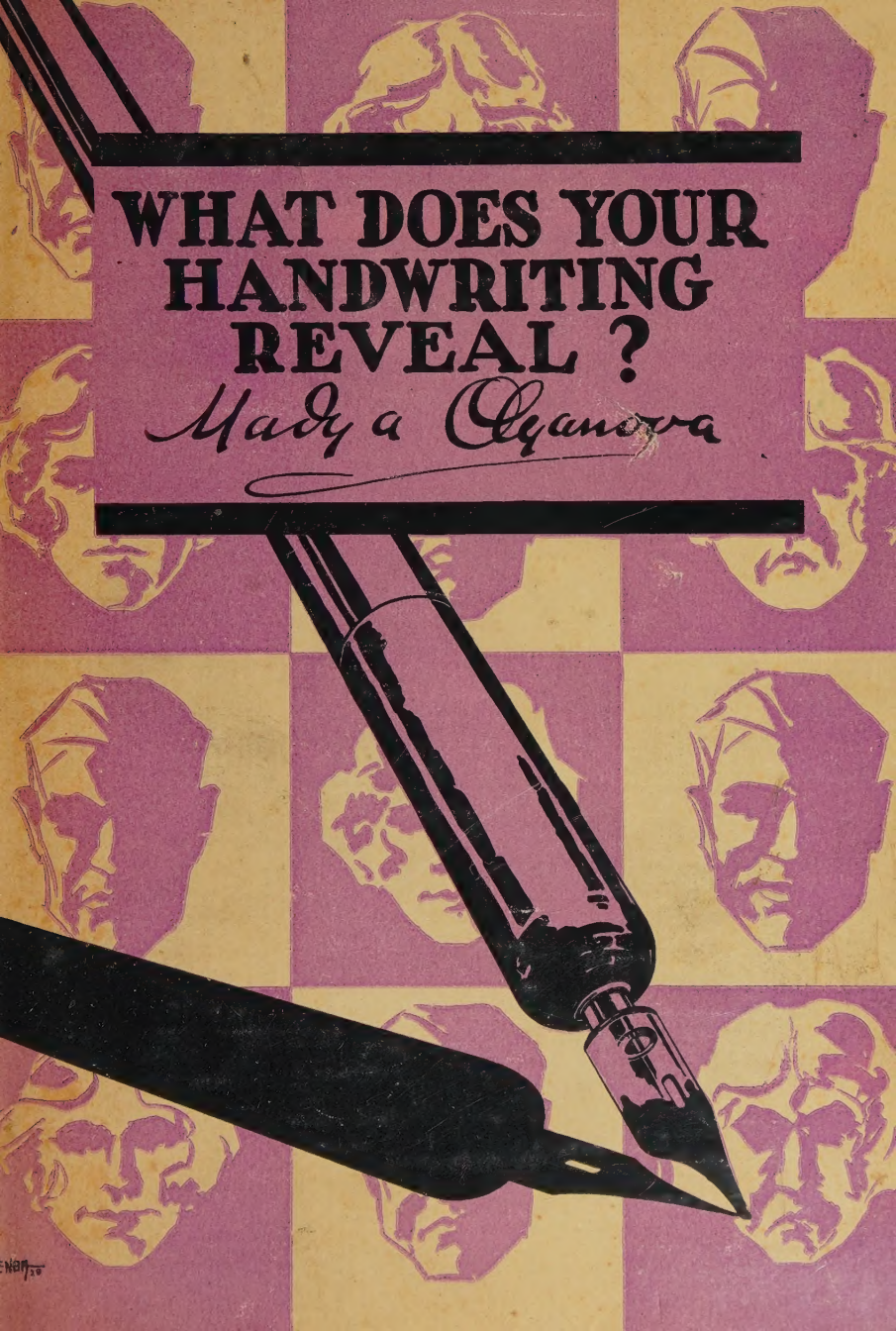
WHAT DOES YOUR HANDWRITING REVEAL?

Mady a Oyanova



WHAT DOES YOUR HANDWRITING REVEAL?

by

Madga Oyanova

Are you a square peg in a round hole?

Is your work congenial? Do you long for out-door work—or indoor work?—or the job you do not have?

Are you wasting your time in an office when every instinct within you cries for artistic expression?

Do your hands ever itch to pick up tools and "build" something—if it is only a kiddie car or an apron?

When you watch actors on the stage or screen does something within you whisper—"I can do that"? Do you feel the urge to write?

So much of your happiness depends on your finding your place in the world, before the years take away ambition and enthusiasm and leave only repression and failure in their wake.

Your handwriting is the mirror in which are reflected your hidden talents—those traits which you can use to bring yourself success and happiness. Every word you write points to the real "you" — to the

(*Continued on back flap*)

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What Does Your Handwriting Reveal?

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What Does Your Handwriting Reveal?

by

Nadya Olyanova

An elementary study of the rules underlying the Science of Graphology wherewith everyone may apply this fascinating method of character analysis for pleasure or for profit to his own handwriting and that of his friends.

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DEDICATED TO

J. HOLBERT BYRAM

REMEMBERING HIS ENCOURAGEMENT

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Oh wad some power the giftie gie us
To see oursel's as others see us!
It wad frae monie a blunder free us,
And foolish notion.

—BURNS

FOR MY READERS

Modernism is all around us. Even old adages have lost their zest. Æsop is relegated to the screen in modernistic fashion and Felix, the modern cat, does the interpreting.

The old adage "Show me your friends and I will tell you who you are" is passé. In its place we have the modern version:

"Show me your handwriting and I will tell you
Who you are,
Who your friends should be,
What you should do to be happy,
How much talent you are gifted with.

One line of writing can decide your destiny.

Richelieu said: "The Pen is Mightier than the Sword." Mightier because it is constructive where the sword was made for destruction. The signature of kings decided executions; the dotted line closes the contract to-day.

Your writing shows those inherent traits and

talents which even you are not aware of. Every curve, every line, every dot means something as an integral part of your character.

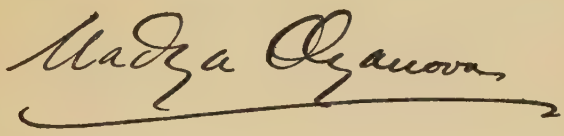
A great many people with artistic talent are working in offices and factories to-day; some because they are not aware of their talent, others because of lack of opportunity and encouragement. If they could be shown their potentialities and the road for which they have a natural bent pointed out to them, how much more happiness would be theirs, and how much richer the world made with artistic expression.

Give the natural mother her home, the artistic temperament expression, and the executive his power. One line of writing. Pick up your pen and stir the sleeping fire. You may have the potentialities of a Napoleon or a Paderewski. Your handwriting will tell you.

"Know thyself" is an old Greek proverb. The modern version is "Be yourself." And only through self-understanding can we do justice to ourselves.

The purpose of this little volume is to give us all a better understanding of each other and ourselves through our handwriting, and if, through offering

you a tiny solution I have brought you a measure of happiness and enlightenment, I will then feel that my efforts have not been in vain.



All the world's a stage,
And all the men and women merely players . . .
They have their exits and their entrances
And one man in his time plays many parts

—SHAKESPEARE

What Does Your Handwriting Reveal?

BY WAY OF INTRODUCTION

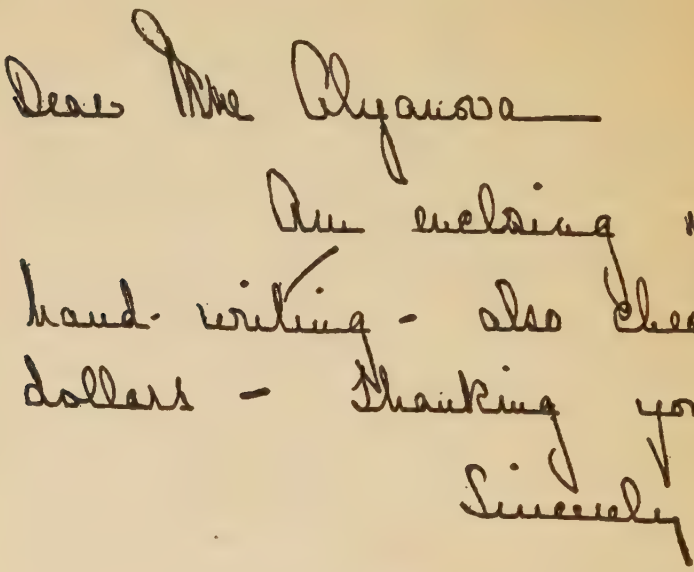
Meet Your Guests

You are gathered at a party, men and women of different descriptions, some quiet and unobtrusive, others vibrant with conversation and laughing loudly. Someone sits down to the piano—another sings. A couple gets up to dance. In a corner is a group conversing seriously. One of the guests is a clergyman.

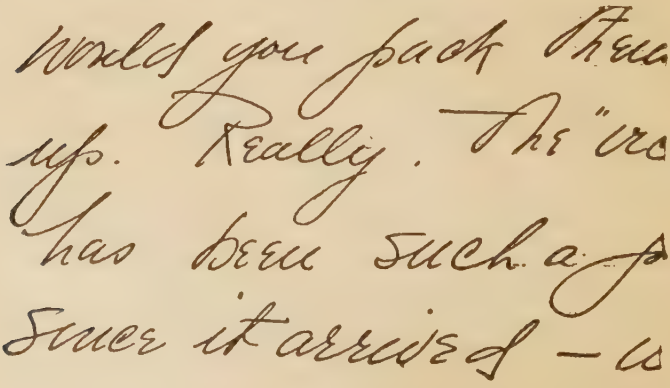
The dancing stops and someone plays a violin solo. The serious guests in the corner cease their discussion and listen to the recital.

These handwritings which follow belong to some of the people gathered at this party. There are no two exactly alike. Let us introduce the hostess—charming, gracious, conventional. She is anxious to leave a good impression. This is how she writes. Notice the gracious capitals which indicate dignity, poise and family pride:

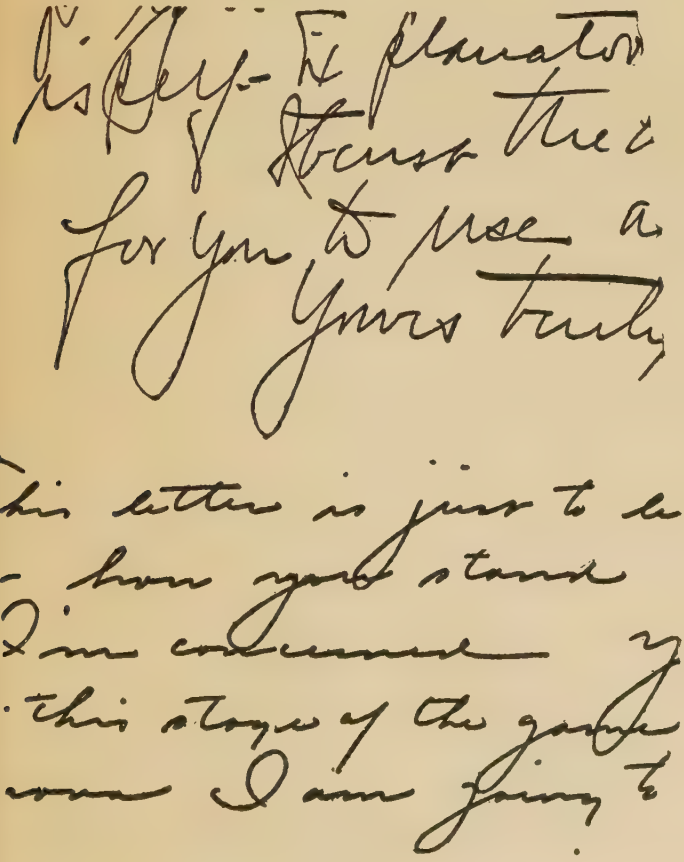
(See specimen on next page)



Now the pianist is playing some dance music. She is lively and energetic, artistic and musical. Her every letter is pervaded with rhythm. The loops are wide and rhythmic. She writes:

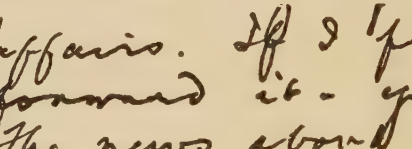


And here are the dancers—rhythm, physical activity, love of movement. They cannot sit still when the music is being played. (Copy the writing with a movement of your hand and notice the feeling of rhythm it gives you). They write:

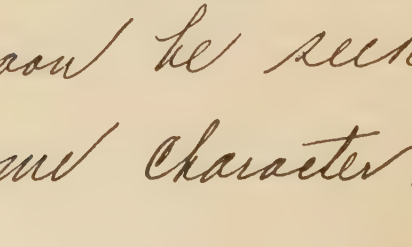


That serious group in the corner—remember how they resigned their discussion to listen to the

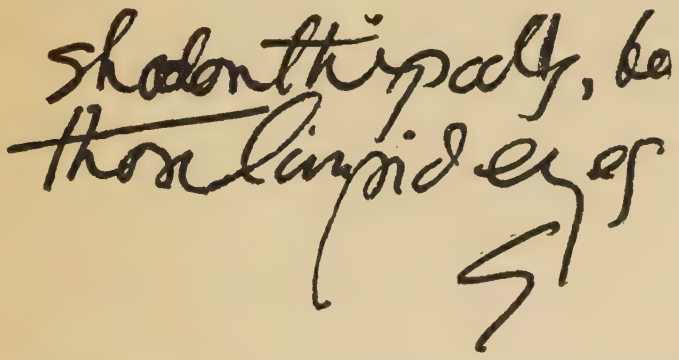
violinist play Gounod's "Ave Maria." This writing typifies them more or less. They have more reserve. They are tolerant of jazz but they prefer Gounod. The man who held their attention is a biographer. His writing shows culture and a well-ordered mind. He writes with ease, as he thinks and as he talks:



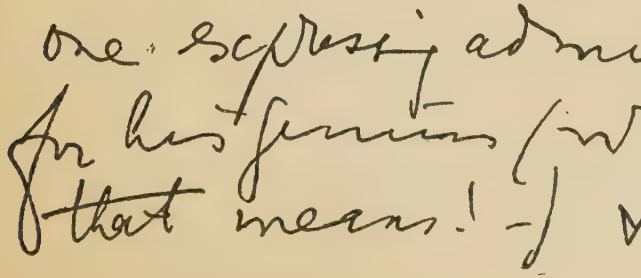
Let us observe the clergyman who is now conversing with the hostess. His writing has a rather puritanical aspect, conventional, reserved, showing emotional repression. There is a sign of altruism all through the hand:



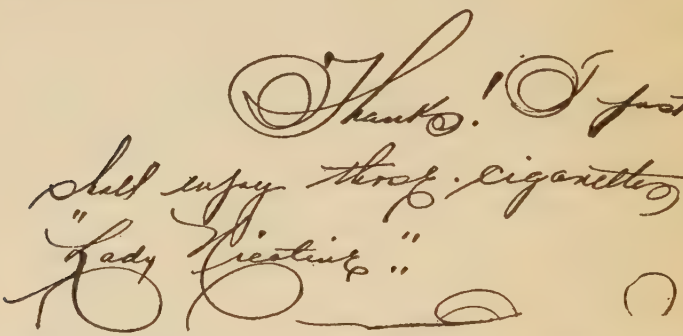
The artist whose first interest is in his work, who sits calmly watching the others and gathering material for his next painting—he is more reserved. He sublimates his emotions into his work. His writing *looks* artistic. See the unusual formations in the writing. Even a layman would say: "How unusual":



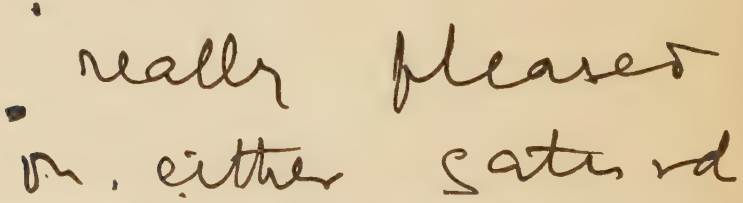
That nervous little girl who cannot stop talking even when the recital is going on; she is too restless to sit still or keep her attention focused. Her writing shows moodiness and lack of concentration:



We cannot help noticing the loudly dressed gentleman whose one desire seems to be to attract the ladies. The diamond ring glitters on his pinky as he raises his hand to smooth back an imaginary misplaced hair on his brilliantined head. This is how he writes:



The apartment is in a pretentious neighborhood of a big city. The man who supplies the funds for this entertainment is a financier in Wall Street. This is how he writes:



Of course all these people have something in common—the very thing which brought them to the party. They enjoy the society of other people. Some have a vital interest in personal contacts and

others an abstract one. Yet observe their handwritings and they vary, though it might seem that their common interests would make them similar.

There is some fundamental difference in each to distinguish the individual, and here we have the first principle of graphology. The graphologist can tell wherein lies the difference.

ARGUMENTS FOR AND AGAINST GRAPHOLOGY

MANY arguments are brought up against graphology by people unfamiliar with its fundamental principles, and I am here outlining a few, beginning with a very popular objection:

"If I write several ways, how can you tell my real character?"

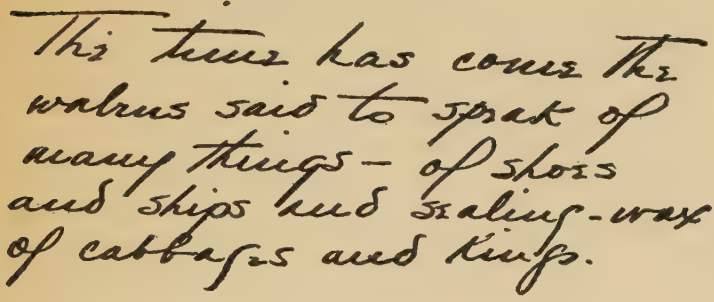
The answer is: You are either versatile, which makes you do one thing several ways, or you are subject to moods. Your mood may change but your fundamental characteristics remain the same. For instance: If you have a romantic nature, because you are depressed to-day does not mean that your nature is less romantic, or if you are frugal inherently because you happen to be in an elated mood, it does not necessarily mean that you would be extravagant.

Another person objects: "I can disguise my handwriting."

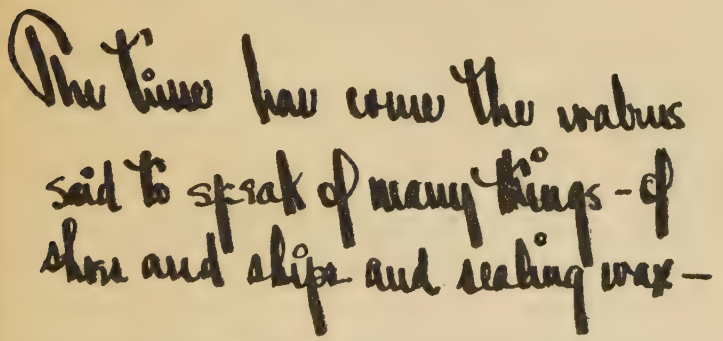
The two handwritings which follow were written by the same person in an attempt to effect a disguise. On first impression they would seem to

have been written by different people. The strokes are heavier in one than in the other, the angle is different and even some of the letters.

NATURAL WRITING



DISGUISED



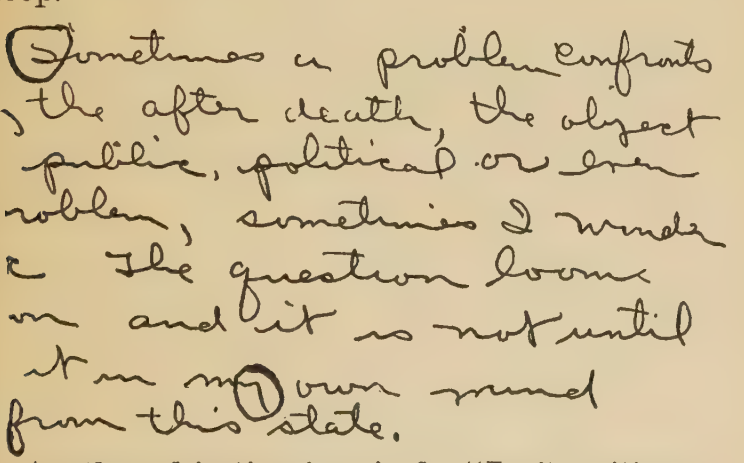
The circle i dot does not mislead the graphologist. The person writing Specimen Eleven, being of the creative type, would naturally dislike routine or conventionality, the meaning of this kind of a dot. There is versatility in both hands, since the writer makes the letter s both ways in both specimens. There is rapidity of thought in the

elimination of the extra loop in both specimens of the word "has," also in the first word. Good judgment is indicated in the elimination of extra lower loops also. The rhythm in both hands is identical, and where the natural writing shows a strong instinct for reserve in the closed o's the reserve is further borne out in the disguised specimen by the straight up-and-down angle. Both specimens show keenness of mind in their angular formations, also artistic talent in the constructive formations. The "humorous" t bar in the disguised specimen bears out the fact that the writer was having a good laugh while the disguise was being executed. Both specimens show a highly developed imagination in the high t crossings, and the fine spacing shows organization ability.

Another very popular objection is: "But aren't we all taught a certain method of writing in school?" The answer to this proves the value of graphology.

Yes, but as we grow older and our characters develop, our handwritings change. If we should peruse a hundred specimens of writing several years after the students who learned the same method leave school, we will find formations in them which did not appear in the copy books. Fol-

lowing is an example of the writing of a girl of sixteen who is still in school. See how she has constructed a capital from an ordinary copy book formation. She was not taught to make her S this way, but her instinct to create is strong because of her natural talent and she did this instinctively. Her mind is unusually logical as shown in all her connecting letters, and there is a sign of sound judgment indicated in the elimination of the extra loop.

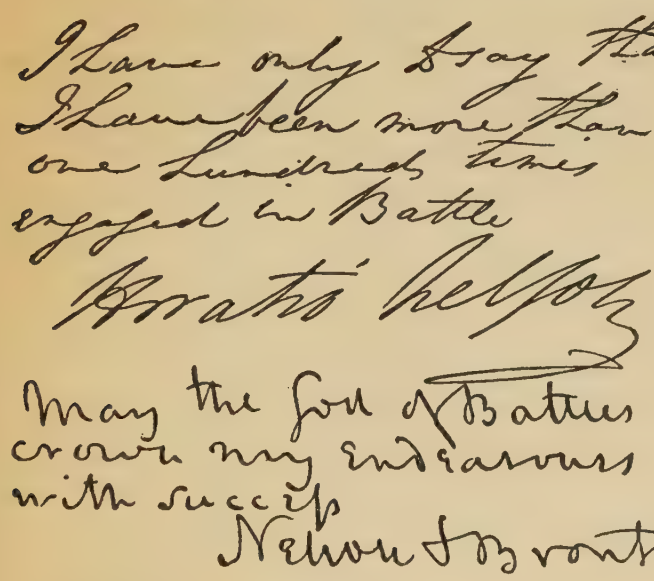


Another objection is raised: "Isn't writing an action of the muscles?" The answer is: Handwriting is mind work, a working of the subconscious mind. If it were a muscular act, our emotions could not be so easily disclosed from it. A person writes unconsciously without sensing any

physical or mental effort in the formation of letters and words. Writing becomes a part of the individual and is really an outward manifestation of the person's personality. A man can learn to write with his left hand, his feet or his mouth, but his fundamental characteristics remain the same.

A very good example of this is shown in the two specimens of the writing of Lord Nelson, the one written with his right hand before he lost it in battle, and the other written ten years later, with his left hand. The angles are different, there being more reserve in the specimen written with a hand unused to wielding the writing instrument over a greater period of time, but fundamentally the strength of the man's character shows in both specimens. For instance: notice the formation of the letter B in the word "battles" and the aspect of the entire word. The energy employed in the crossing of t's and in the entire rhythm of the writing is the same. There is intuition shown in both specimens in the breaks between letters, and diplomacy in the tapering of the words. Both specimens show rapidity of thought in the elimination of loops as in the word "been" in the first specimen, and in the word "the" and "with" in the second one.

WRITTEN WITH RIGHT HAND



WRITTEN WITH LEFT HAND TEN YEARS LATER

Another objection is: "Since talent shows in handwriting, why do so many people engaged in the same profession write differently.

The answer is: Because people have a common interest does not mean that their characters are the same. One musician may be interested in jazz, another in symphony. One writer may have as his interest abstract matter, travel or science; another's interest may be entirely in human nature.

We know that Shelley and Byron were both

poets and friends, yet their characters were entirely different, as even is their poetry.

It is true, graphology as a science is still in its infancy, as are a great many other sciences, but great strides are being made to prove its value and place it among the exact sciences. The day is coming when every graphologist will be considered a mental physician, and just as a physician diagnoses a case, the graphological analysis will be as valuable a diagnosis of the mental make-up of the individual as the physician's is of the physical. The prescription offered will be for the improvement and strengthening of the individual character, as is being done to some extent to-day.

This book is designed to stimulate interest in the importance of graphology as a science, also to help you discover hidden talents within yourselves. It will give you a better understanding of your friends, through their handwriting, will help you entertain them and discover all about them while you are doing it. It can be used seriously in the personnel department of a business concern, or in the home for everyday enlightenment. It will help you to get better acquainted with your friends through their correspondence and often disclose to you in a pen-addressed envelope much more than what the typewritten letter within tells.

Age and sex are not told in handwriting.

Age does not necessarily mean mental development.

Some women hold down important executive positions with the force of a man. And some men are extremely effeminite.

ESTIMATE CORRECTLY BEFORE YOU DRAW A CONCLUSION

It is always easier to make an analysis from a specimen in ink. The lead of the pencil is rounded and often refuses to register some essential points.

A few lines, preferably written at random, not copied—so that the mind can work impulsively, and the signature of the writer, are preferable. The latter gives the key to the personality and shows individual marks of importance.

Let the writer use the pen he is most accustomed to. If he prefers a stub pen, it is because his pressure lends itself more naturally to the stub. A person whose pressure is light, cannot easily accustom himself to this kind of a pen.

Determine the following:

What type of humanity does this person belong to?

Degree of affection.

Strength of will.

Intelligence or mental capacity.

Point of view, whether narrow or broad-minded, whether generous or selfish, whether optimistic or depressed.

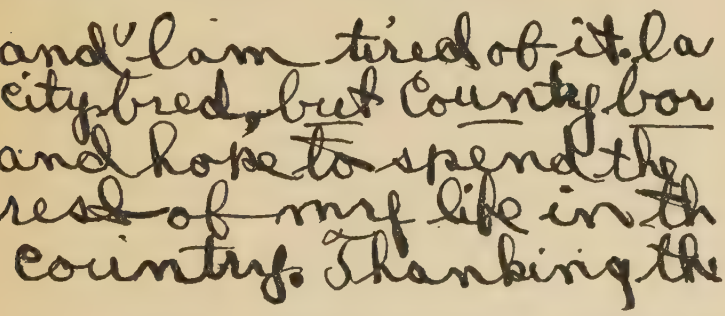
Talent and in what direction.

In men whom men pronounce as ill,
I find a lot of goodness still;
In men whom men pronounce divine,
I find a lot of sin and blot;
I hesitate to draw the line
Between the two, where God has not!

—MILLER

BEWARE!

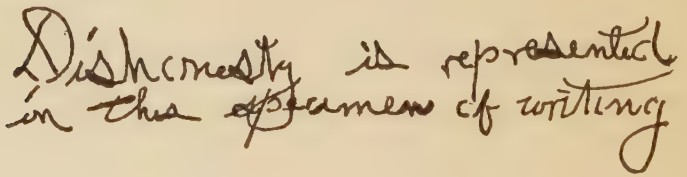
MUDDY pressure, synonymous with sensuality, and when accompanied with a club-shaped t bar shows instability of emotions, uncertain temper and brutality. This specimen shows the muddy pressure but the accompanying rounded formations lift it from the "brutal" class.



The following formation is a rare one, but it exists and is expressive of deliberate dishonesty and hypocrisy. It has been found in the handwriting of men now serving terms in prison for embezzling huge sums of money. These people may never be tempted, or be in a position to give in to their weakness for large sums of money, but this formation also shows fine mathematical talent, and

these people, therefore, drift into positions of trust, in banks, where their greatest weakness is given a chance for full sway. In the case of a man, recently discharged from a position where he had been employed for fifteen years, it is possible that this alarming sign was brought to the attention of a graphologist, and therefore caused his dismissal. In this case, he was not, in all probability, brought face to face with the overwhelming temptation and therefore remained holding down a position for so long.

Trying to imitate the formation will prove to the writer how difficult it is and bear out further the deliberation which it takes for the writer to do this instinctively.



GRAPHOLOGICAL SIGNS

Fundamental Elements

Pressure—Relates to the senses.

Angle of Inclination—Relates to the affections or feelings.

Size—Determines concentration or aptness for details.

Style—Whether angular or round, determines the development of mind.

Capitals—Denote taste and pride.

Signatures—Indicate individual marks of importance.

Basic Line—Up or down, denotes the spirits.

Spacing—Denotes breadth of mind.

Punctuation—Carefulness, carelessness, denotes education and culture.

Speed—Indicative of energy.

Margins—Show appreciation of beauty. Lack of margin shows a sense of economy.

Special Features—Small letters show perception, generosity or caution.

Underscoring—Shows highly developed imagination.

Terminals:

Flung downward with a hook indicate aggressiveness and obstinacy.

Long horizontal terminals indicate curiosity, suspicion.

Terminals rising upward show aspiration, also evenness of disposition.

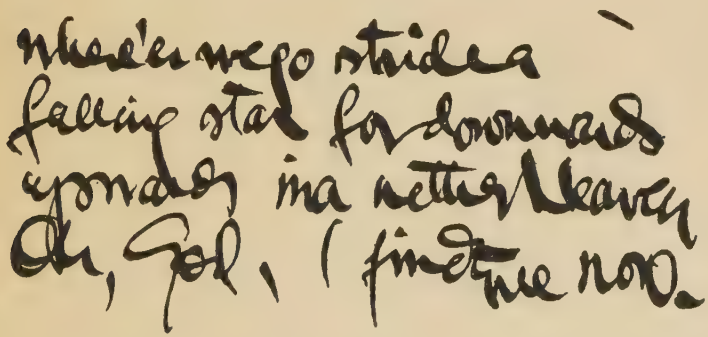
Short terminals show abruptness, also tendency to be opinionated.

Sweeping, graceful terminals show generosity, also sense of humor and love of the beautiful.

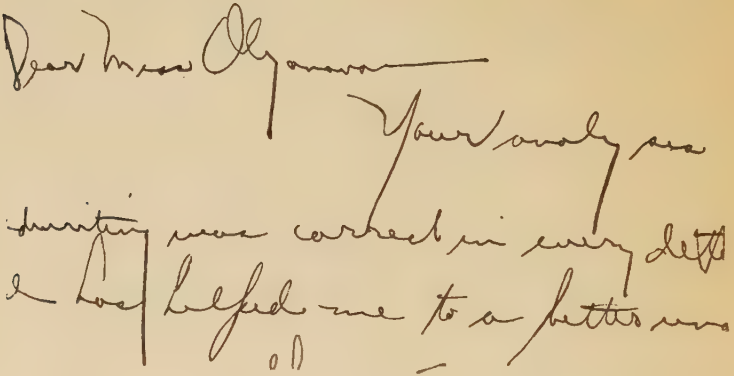
PRESSURE

How Heavily Do You Lean on Your Pen?

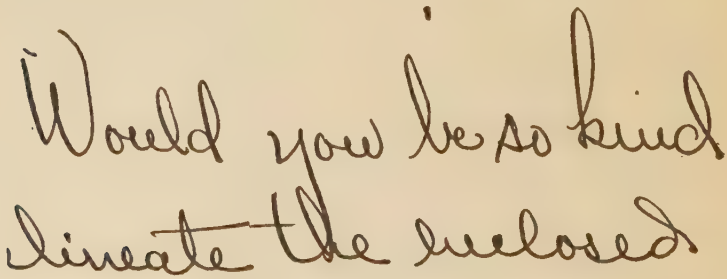
The person who leans on his pen with such force that his writing appears almost black, belongs to the fundamental or physical type. His interest is first in things. He is materialistic.



That strata of humanity to which most of us belong and which is called the "vital" type, writes lightly. These are the people whose first interest is in other people. To them the handshake of a friend means more in the long run than worldly gain.

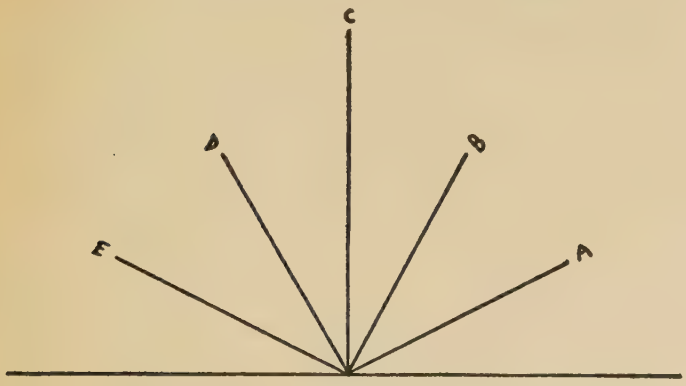


Those people whose interest is divided between people and things are called the "normal" type and who also form a great majority. These are the men whose interest in business is just as strong as that of their homes and families. Their pen pressure is a medium heavy one, and the materialistic formations in the letters indicate their interest outside of the home.



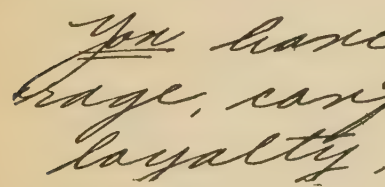
WHAT IS THE EXTENT OF YOUR AFFECTIONS?

The "Heart" Barometer



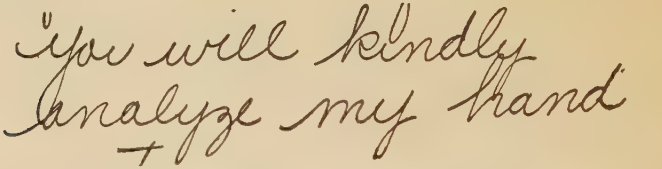
How Much Do You Reveal?

A—Impulsiveness, ardor, extreme affection and demonstrativeness.



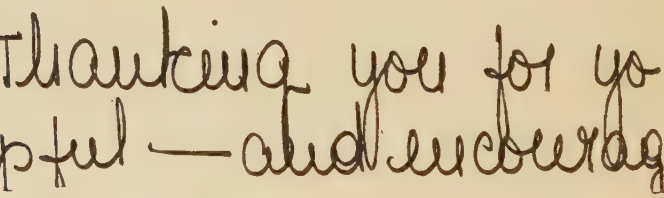
This writing shows extreme ardor, impulsiveness, a sensitive nature and a logical mind. This person cannot do without friends.

B—Affectionate, impulsive to milder degree, gregarious.



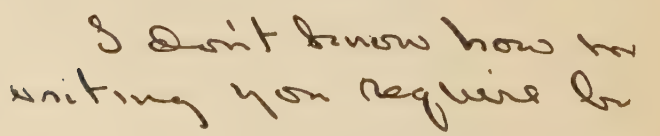
The rounded formations here show a naïve and gentle nature, affectionate and gregarious, impulsive with an even disposition.

C—Reserve, poise. The head controls the emotions.



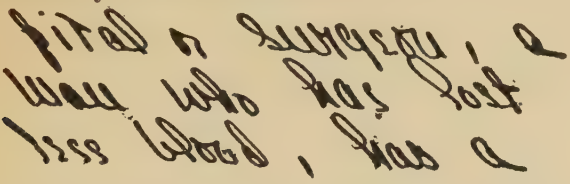
Here is a person whose head is always in control over her emotions. She has dignity and poise, reserve and talent.

D—Cool and aloof, reticent, undemonstrative.



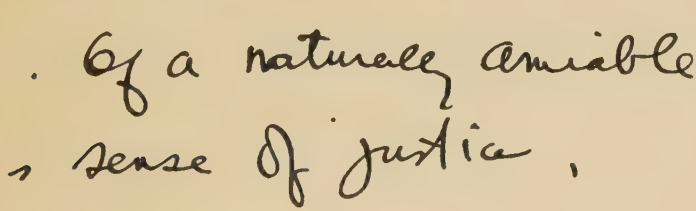
This person is cool and aloof, somewhat repressed and inhibited. He has a fine mind that is always in control over his emotions.

E—Repression, reticence, extremely emotional but extremely undemonstrative.



This person is extremely emotional though just as repressed. She does not make friends easily, is "cold" to the outsider inclined to be quiet and repressed emotionally.

Several angles in one handwriting indicates changeability, moodiness, often fickleness.



The several angles in this writing indicates a person who is fickle and changeable, inclined to become moody. There is a strong instinct for impulsiveness battling with just as strong an instinct for reserve, and the result is the person is whimsical and fickle.

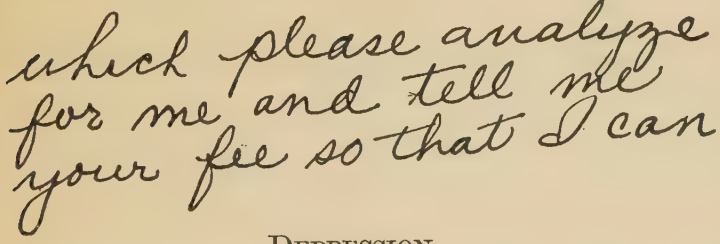
Ah! My worthy friends, you little know what soft-hearted people those cynics are! If you could have come on Diogenes by surprise, I daresay you might have found him reading sentimental novels and whimpering in his tub.

—THACKERAY

WHAT ARE YOUR SPIRITS?

Optimism

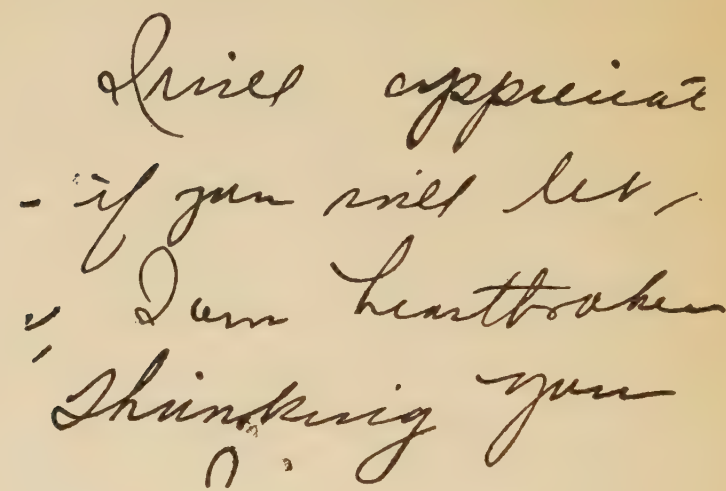
Does your hand soar upward when you write as in this specimen? This is written by a hopeful, ambitious and optimistic person:



Depression

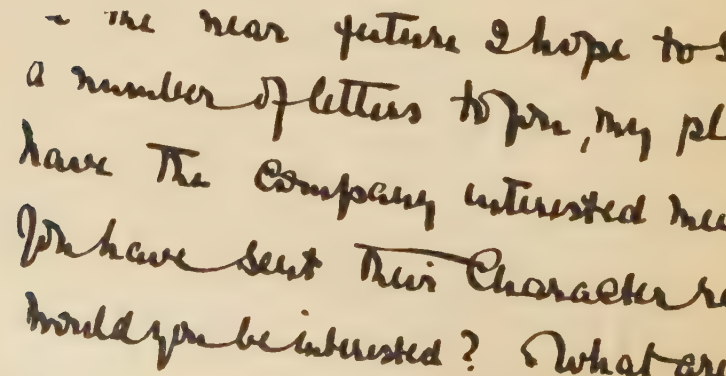
When you feel heavy and your head drops, then your hand unconsciously drops, and your writing slants downward. (If the words hang over on the end of the line, investigate the cause and avoid a suicide.) This specimen was written by a lady whose husband had forsaken her for another woman.

(See specimen on next page)



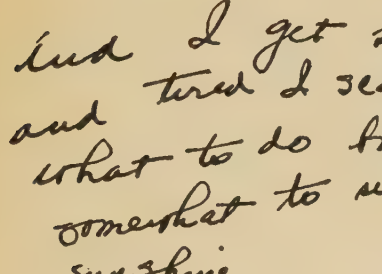
PESSIMISM

Be careful not to let your depression wear a groove in your inner consciousness or all of your lines will slant downward. This is how Diogenes must have written:



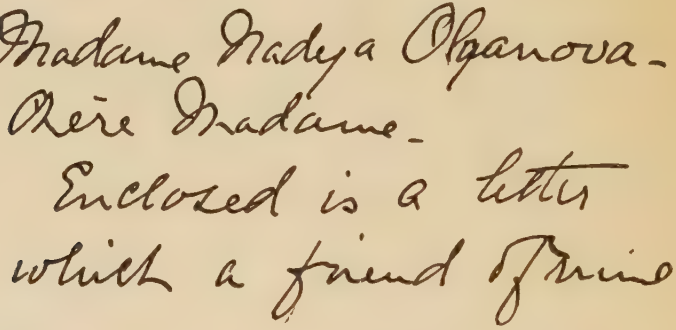
Moodiness

Different angles and running up and downhill of lines indicates people who are happy one minute and become depressed the next, for no apparent reason. A good example of this follows.

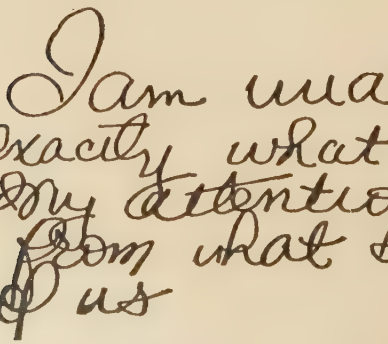


CAN YOU CONCENTRATE?

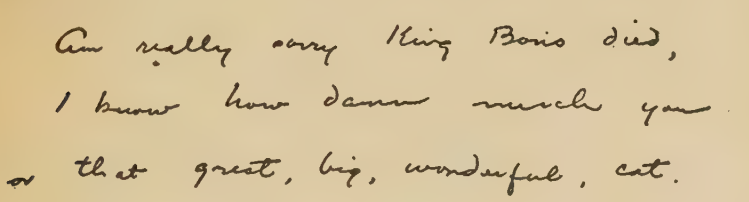
When the writing is large and flowing, the writer finds it hard to concentrate. The interests are often many, the vision diffused. This specimen belongs to a versatile person who is interested in several lines of creative endeavor.

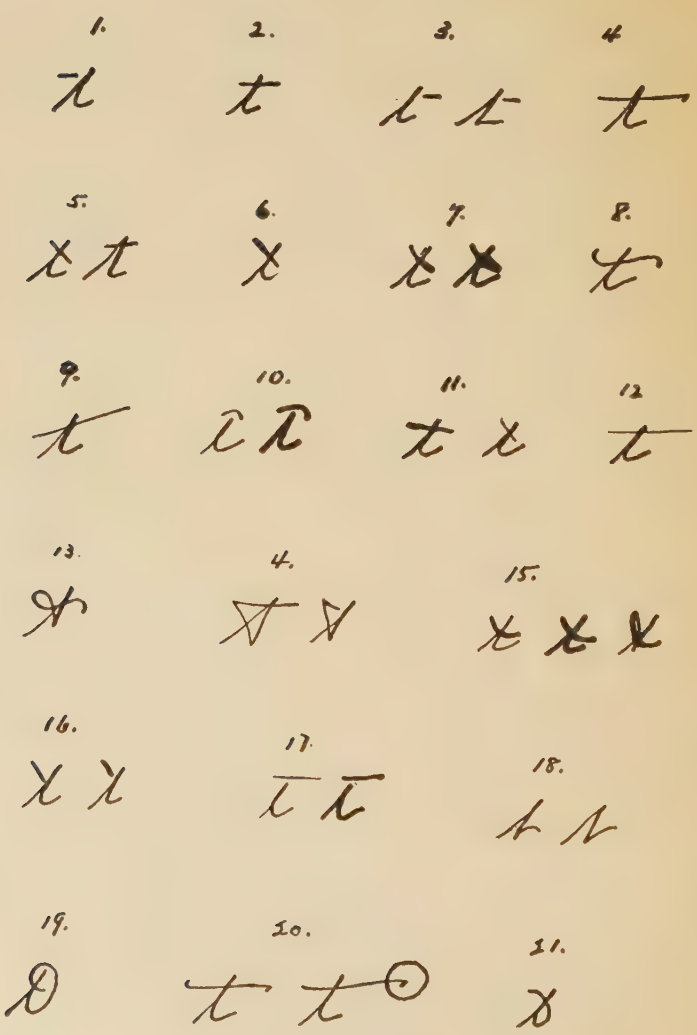

Madame Nadeya Oganova-
Chère Madame-
Enclosed is a letter
which a friend of mine

The writing that is unusually large and not uniform shows an abnormal lack of concentration and mental diffusion. There is some abnormality in the vision.


I am unable to tell
exactly what to do so
my attention will not
from what seems to b
of us

Small writing that is legible shows fine powers of concentration. The writer is able to "pin himself down" to a specialized task. He concentrates what he has to say in a small space. The writing which follows belongs to a person engaged in scientific endeavor. There is culture and refinement of tastes here.

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HOW MUCH WILL POWER DO YOU HAVE?

1. Procrastination. The person starts a thing but does not finish.

2. Good control and balance.

3. Enthusiasm, animation, in an angular hand denotes hasty temper.

4. Driving power, nervous energy, determination, plenty of will power.

5. Opinionated, love of argument, aggressive, arrogant. Will not take "no" for an answer.

6. Sarcastic, temper that flares up suddenly and then dies down.

7. Slow but brutal temper. In muddy pressure hand denotes criminal tendencies.

8. Sense of humor, gayety, natural mimic.

9. Aspiration, ambition, imagination.

10. Higher type of control. (The sign of Heaven.) In heavy pressure hand indicates striving to control physical appetites.

11. Sarcasm. Sharp tongue. (It is lance-shaped.)

12. Weak-willed, easily led and imposed upon, lacking self-confidence.

13. Persistence and tenacity.

14. Supersensitiveness, lack of self-confidence.

15. Materialistic. (Opposite of 10.) Follows lines of least resistance.

16. Fault-finding and petty nature that procrastinates.

17. Imagination, spirit of adventure, reaches out for the unattainable. In heavy-pressure hand denotes physical need for adventure and often found in the writing of aviators and adventurers.

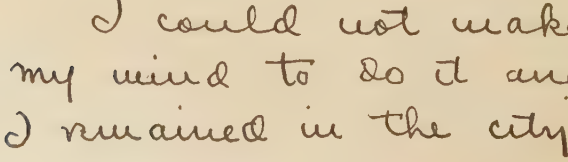
18. Lack of initiative, sensitiveness.

19. Tenacity about personal wishes. Mild eccentricity.

20. Tenacity of purpose. Hooks denote steadfastness and the ability to hang on relentlessly to a thing started until it is finished. Often other letters have hooks also.

21. No individual will power, easily influenced by the will of another.

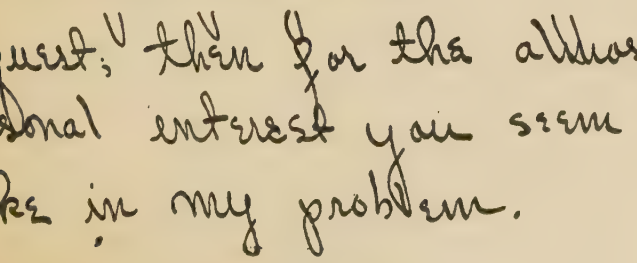
When there is indication of tenacity in hooks that appear all through the hand, and the person also has the sign of procrastination in the same hand, the tenacity is not being put to full use as in the following specimen:



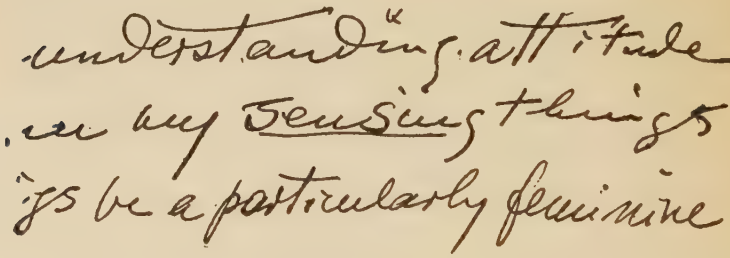
ARE YOU LOGICAL OR DO YOU JUMP TO CONCLUSIONS?

CONNECTING letters show connecting thoughts or consecutive thinking, and indicates a logical mind that is practical. Following is the writing of a practical business man:

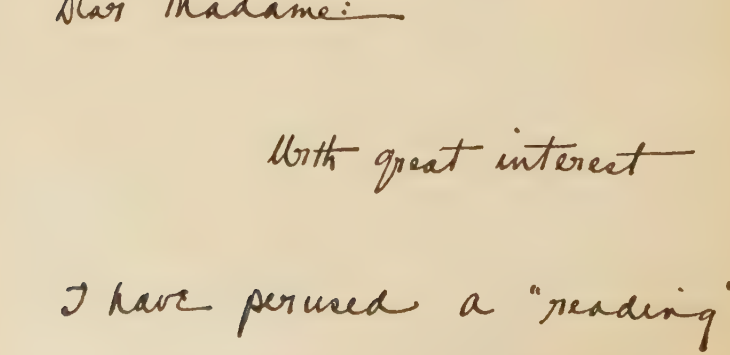
When a break appears in the writing, the hand lifts itself unconsciously to allow a flash of intuition to enter and when this occurs often, the person jumps to conclusions. This specimen belongs to a person who gets flashes of intuition, but reflects deliberately before acting. The angle is that of reserves and the head rules.



Here we have the indication of logic and intuition, coupled with sound judgment in the elimination of extra loops. This person forms quick impressions of people and situations and is rarely misled by them. He has keen insight and a very fine mind.

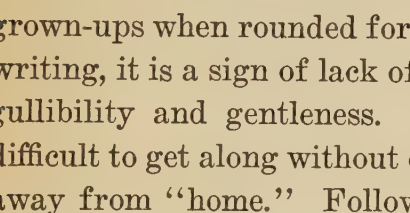


The fine spacing between words in the specimen that follows shows the ability to reflect deliberately before forming a final decision, and the entire writing, well-spaced and other indications of a well-ordered mind, shows organization ability.

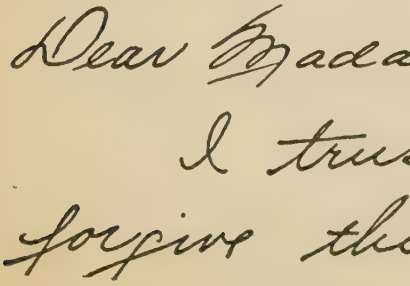


ARE YOU SOPHISTICATED OR NAÏVE?

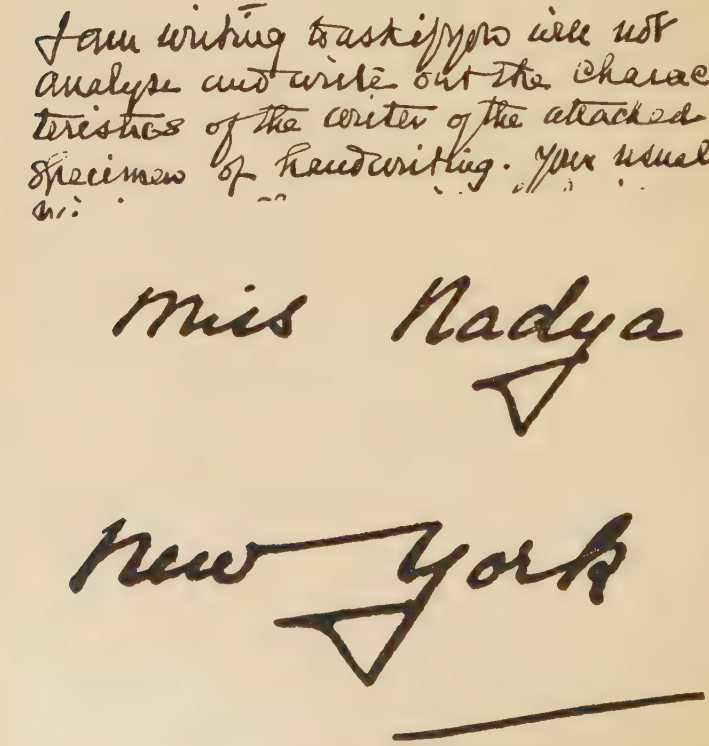
ROUNDED writing indicates gentleness and naïveté as is found in the hands of children whose minds and characters are not yet developed. In grown-ups when rounded formations appear in the writing, it is a sign of lack of mental development, gullibility and gentleness. These people find it difficult to get along without other people or to live away from "home." Following is a specimen of a naïve person:



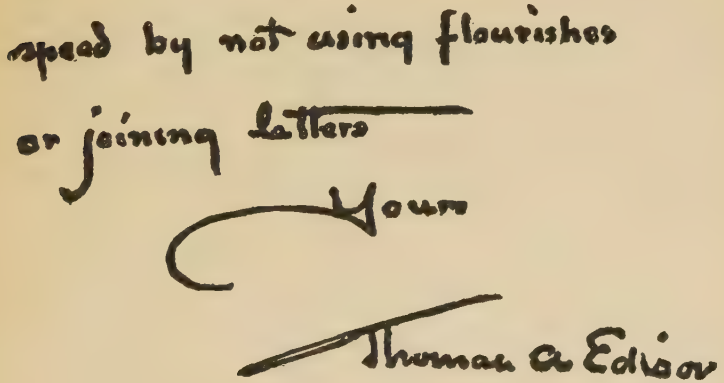
A combination of rounded and angular formations in one hand shows some development of mind in a nature that is gentle and affectionate as in the following specimen:



Extreme angularity in writing shows fine mental development, a love of order and efficiency and a strong sense of justice. In work, these people are efficient and often exacting and can resist obstacles easier than the rounded writers. They make fine executives. When the loop is angular, the person is not easily discouraged, and if the rest of the writing is rounded, the person cannot as easily be imposed upon as might be supposed.



Angularity that takes on the angle of squareness, as found in the handwriting of our great inventor and scientist, Thomas A. Edison, shows a scientific mind. Notice that Mr. Edison's hand also shows intuition and good judgment, and the strong t bars show tremendous driving power and a capacity for work, while the heavy pressure indicates an interest in material things.

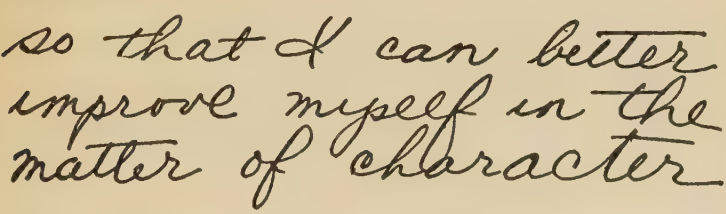


The better part of valor is discretion.

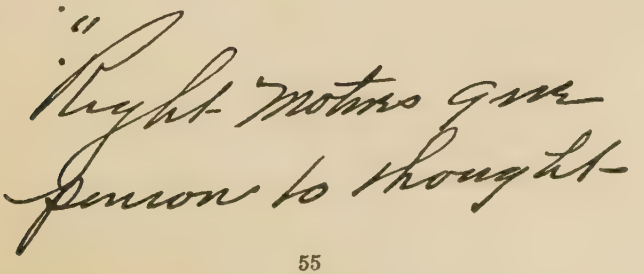
—SHAKESPEARE

ARE YOU DISCREET?

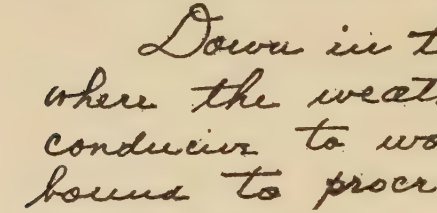
IMPULSIVENESS, besides being shown in the extreme right angle of writing, is further borne out by the tendency of the last letters to grow larger as in the following specimen. These people are honest and often blurt things out without stopping to consider.



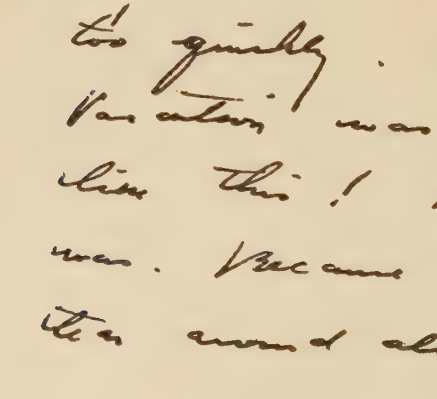
Discretion, tactfulness and finesse, all are shown in the tendency of the words to taper at the end. The writer has an inclination to "close in," or observe and be quiet when the occasion demands it. The following specimen shows tact in the tapering of the word "motives." This person has intuition and can "sense" when it is time to be discreet.



Secretiveness is shown in the closing of the first capital and in the closing in of a and o as in the following specimen. This person can keep his own affairs to himself, has finesse and diplomacy.



When formations that look "dwindling" appear in the middle of words as in the specimen below, the person is shrewd and tends towards dishonesty. In this particular writing, sound judgment is indicated as well as imagination and lifts the specimen out of the "dishonest" class.



HOW HIGH ARE YOUR IDEALS? HOW NEAR REALIZATION ARE THEY?

Loops

A LOOP is an avenue of emotion, so that if the loops are wide, the nature is emotional. If they are compressed, there is emotional repression indicated. When a loop is eliminated, the person thinks rapidly. In the height of the loop is determined the extent of a person's ideals, and in the lower length, the extent of his materialism.

Loops may easily represent hands, reaching up for something or reaching down. Loops consistently high show an idealistic nature, and when the lower loops are just as long, the person is not contented with merely dreaming but demands concrete realization of his ideals.

Long lower rhythmic loops in a hand that is written with heavy pressure also shows fine physical attributes, a love of physical activity. Often this heavy pressure, long wide loop indicates mechanical ability. These people making wide rhythmic lower loops are almost always fond of music

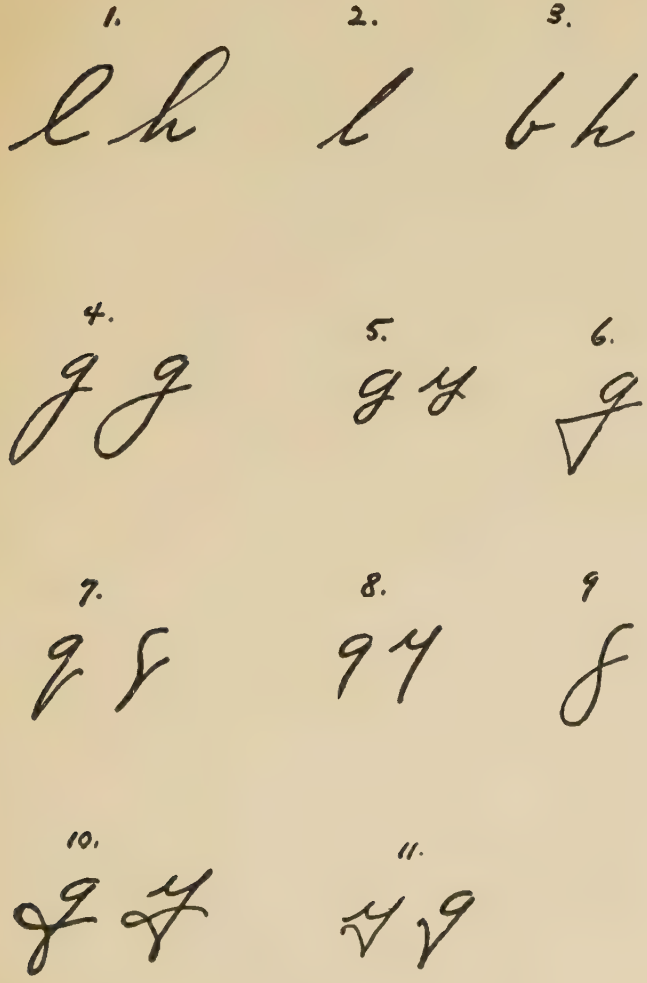
and dancing, and the instinct to make such a formation also indicates generosity.

Short upper loops denote a practical nature.

Extremely short lower loops often denote lack of physical vitality, especially in a handwriting that shows tremulousness and weakness.

There grows within each heart, as to a shrine;
A giant image of perfection.

—Browning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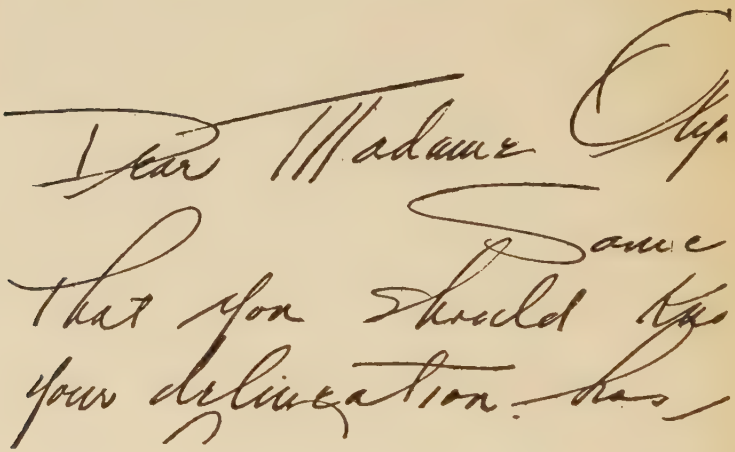
Avenues of Emotion

1. This is the wide loop and shows an emotional and sensitive person.
2. This loop is compressed and shows emotional repression, often a result of inhibition and reserve.
3. This formation, where the loop itself is eliminated shows that the person has good judgment and is capable of rapidity of thought. (The loop is not absolutely necessary and the elimination has been made unconsciously.)
4. This first long lower loop written heavily indicates fine physical attributes in a person has a liking for athletics and physical activity. The nature is also materialistic since it is natural for a person, physically strong, to demand material things for fostering his strength. The second one, written in lighter pressure, widened rhythmically shows love of dancing and musical tastes. Also generosity.
5. When the loop is made rather jerkily and short, if the entire writing is without muscular coördination, a lack of physical vitality is shown.

6. This is an aggressive or angular loop and indicates a person with determination who is not easily discouraged when his mind is made up. Extremely wide and angular loops show pretentiousness and exaggeration of superficialities.
7. When the loop is made with a return stroke and resembles q, the writer is altruistic. The writer reaches down but gives away material things. (In the case where q is made like g the same altruistic principle holds good.)
8. The loop is eliminated and since it is really not necessary as in 3, the writer has good judgment, this time in practical matters.
9. This is the g that resembles the number eight and indicates rapidity of thought, culture, literary tastes and adaptability. This person can accustom himself to any manner of environment and always see his way ahead.
10. When there is a loop within a loop, two loops where there should be one, this is usually the indication of some kind of a "mental twist."
11. Clannishness, also ceremonious about petty details.

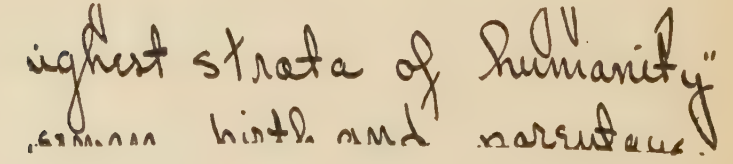
High Ideals

This person is more of a dreamer than a realist. She is "in the clouds" most of the time.



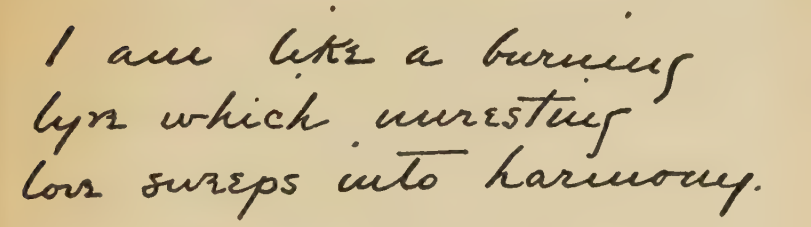
Ideals Balanced by Materialism

This person dreams and "does." She aims for concrete realization of her dreams.



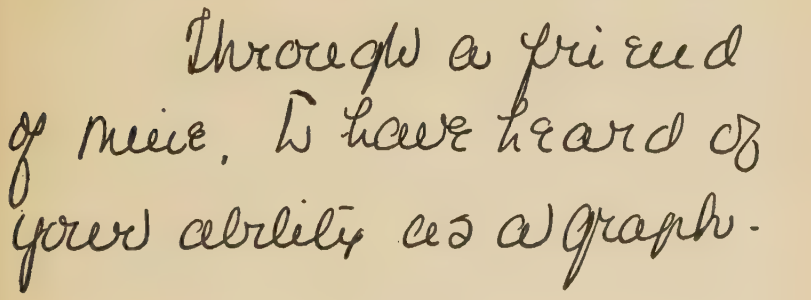
Idealistic—Rapidity of Thought

Here is evidence of a facility for speech.



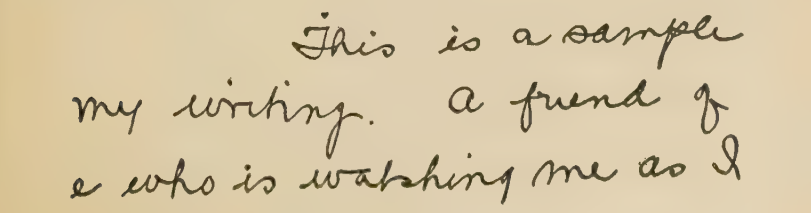
Idealist—Spiritual Type

This person is not interested in "earthy" things. Notice the spiritual sign in the bow-shaped t bar.



Practical

This person does not reach extremely high. He is practical.



Cultured Formations

There are three formations that indicate innate culture. They are the Greek D, E and G made like number eight. When these three appear in one specimen of writing, culture is inborn. Sometimes a cultured formation appears in an uneducated hand proving that somewhere in the background of the individual was culture, for which the writer inherited a tendency. When the cultured E appears all through the handwriting, it is evidence of a preference for the refinements of life, for education and culture.

The writing of Willa Cather shows the literary G. Here also is keenness of mind in the angular formations. The small writing shows marvelous powers of concentration. The fine spacing shows organization ability. Summing up the entire handwriting, here is genius with more than a touch of practical realism.

Willa Cather

March 21st

My Dear Miss Alyanova:

I am sailing on Saturday and have not time to reply to your letter as I would like to do. I can only tell you that it has given me great pleasure and that I am so glad the book has appealed to you so strongly. In this case the one character, Antonia, is the book. When I come back from France I will ask Zoë Akins, a friend of Miss Kenner, to bring you to see me some afternoons, and you can tell me why the story interested you so much.

Cordially yours

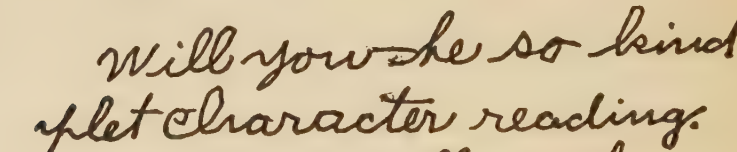
Willa Cather

(Reduced to one third of natural size)

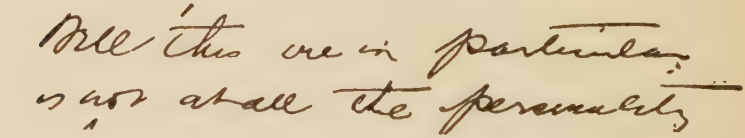
DOT YOUR "EYES" FOR VISION AND MEMORY

When the i is continually undotted we have the graphological evidence of a poor memory, the same as when the t is continually uncrossed. These two sometimes appear together.

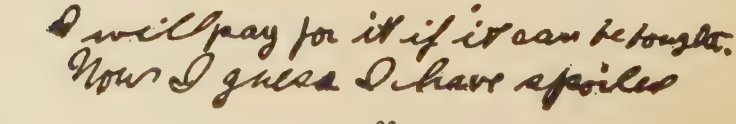
Firmly dotted i right above the letter shows a good memory.



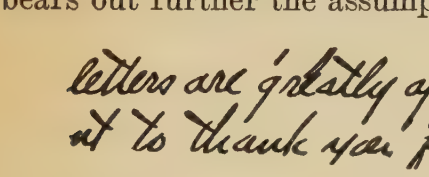
Dots high above the i and often accompanied by high t crosses show highly developed imagination.



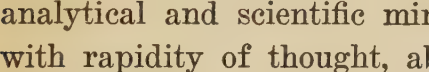
Dots close to the letter and dark show lack of imagination.



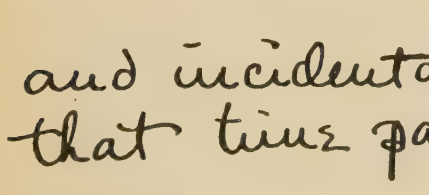
Club-shaped dots show aggressiveness. In this specimen the t bar is also an aggressive one and bears out further the assumption.



Tent-shaped dots show a critical faculty, or critical, pointed vision. In this specimen an analytical and scientific mind is shown coupled with rapidity of thought, ability to concentrate, literary ability and adaptability.



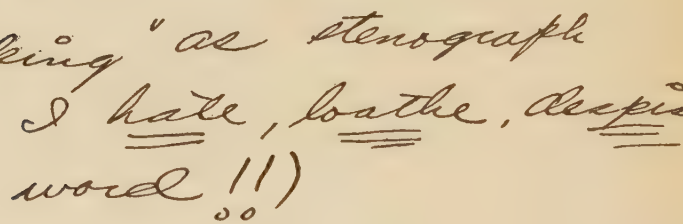
Wavy lines, "laughing mouths," show sense of humor. They are parts of circles and often accompanied with a wavy t bar, or there are other wavy lines in the writing.



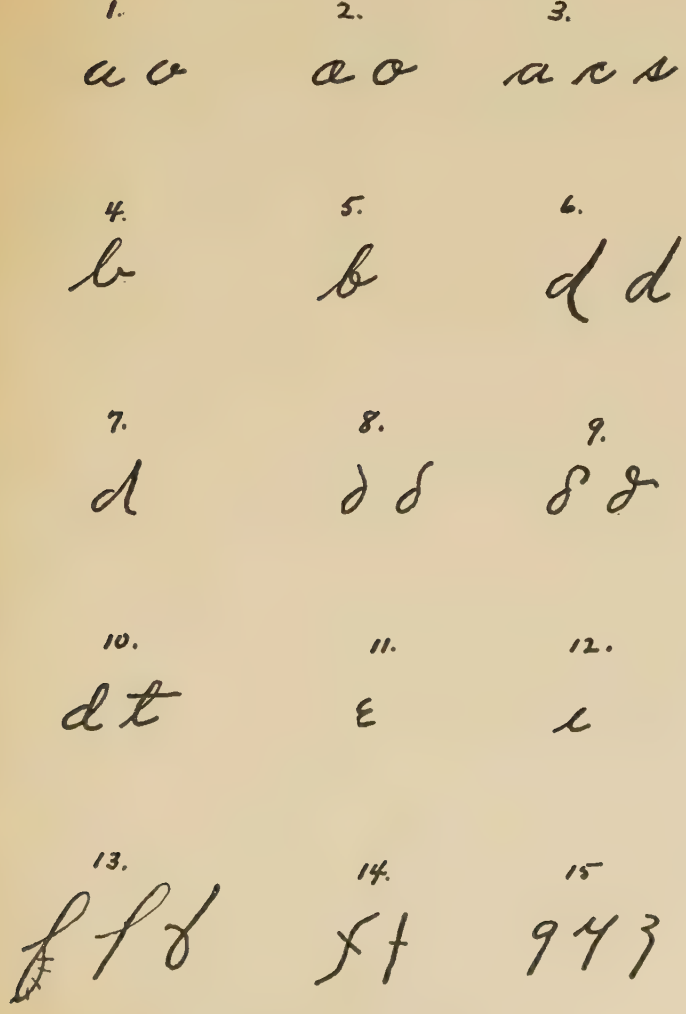
The circle i dot has an intriguing graphological significance. It is usually found in the writing of

artistic people who can be engaged in the field of adaptive art or designing. These people are extremely sensitive to whether or not there is beauty in their environment, they dislike routine or conventionality.

The following specimen belongs to a young lady who was working in an office as stenographer, whose life's ambition was to be on the stage. Notice the depression and procrastination in the hand. Naturally, because she was not doing something for which she had a natural bent.

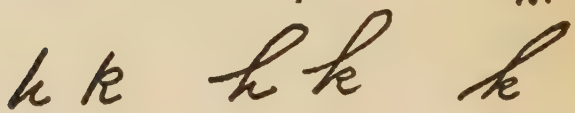


YOUR A, B, C's



YOUR A, B, C's

16. 17. 18.



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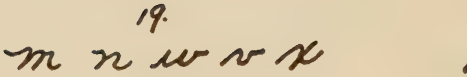

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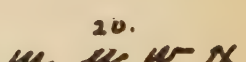


21 22 23.

24 25. 26.

27

S

YOUR A, B, C's

1. Openness for generosity.
2. Closed with a loop. Cautious, secretive.
3. Impatience with details shown in the extra stroke.
4. Credulous nature. Lacking business ability.
5. Caution.
6. Opinionated. Quietly sarcastic.
7. Taciturn and quiet.
8. Culture and refinement.
9. Gayety and pleasure-loving nature.
10. Sensitive and open to flattery.
11. Refinement of tastes.
12. Closed like i shows a keen mind. When used with formation 11 shows versatility. (The writer makes one letter two ways.)
13. Good judgment. The loop is partly eliminated in both.
14. Constructive and artistic ability. Love of line and form.
15. Aggressiveness in the angularity of the loop. Pretentiousness and exaggeration in the second one.
16. Good judgment, rapidity of thought and speech.

17. Musical leanings, emotional, sensitive.
18. Religious tendencies. The lower part of the letter is squeezed and the loop is unusually high.
19. Roundness of these letters shows lack of mental development, also gentleness, naïveté, gullibility.
20. Angularity of these letters shows mental development, efficiency, keenness of intellect.
21. Simplicity, gentleness.
22. Love of sports.
23. Q made like g indicates altruism, as in the case of g made like q.
24. Angular r shows pride in appearance. When rounded shows gentleness.
25. Rapidity of mind, and when appears in conjunction with 24 shows versatility.
26. Closed s shows caution.
27. Constructive ability and when appears with 26 shows versatility.

    The j is read according to its i dot and its loop.

ARE YOU PROUD OR MODEST?

Small Capitals Show Modesty. Large Capitals Indicate Pride

1. This is the protective A and shows a humane nature, a desire to protect the weak. Also a maternal or paternal instinct and is often found in the writing of welfare workers.

2. This is the gullible B and shows a naïve and trusting nature.

3. Caution is shown in the tendency to close down the lower bulb.

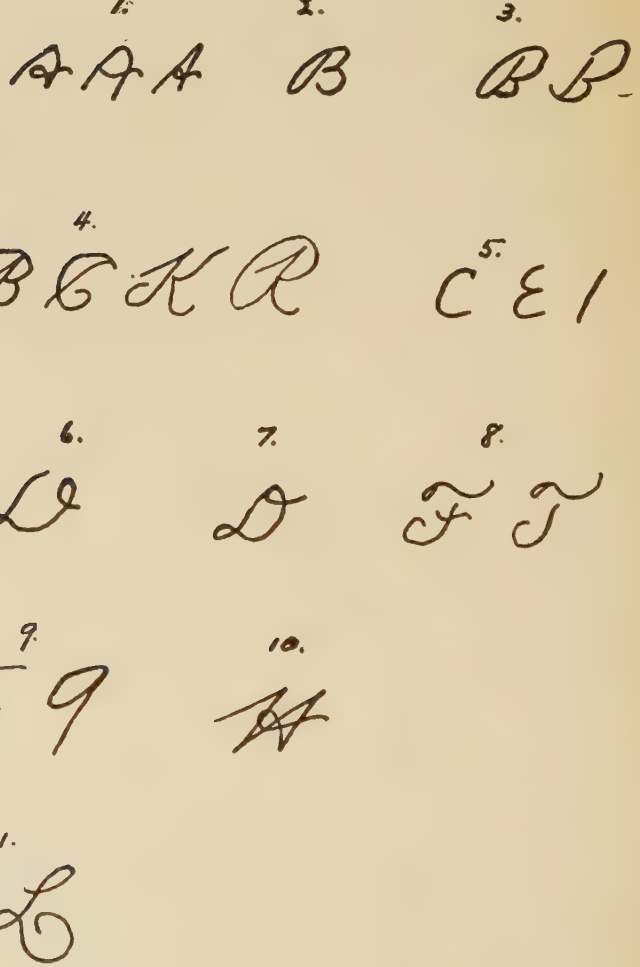
4. The extra stroke on these capitals shows impatience with small things, tendency to be irritable over trifles though not so much with more important things. Also shows vanity and pride in appearances.

5. Simple capitals show simple tastes and mental development, independence and idealism. Also concise thinking.

6. Openness for frankness and generosity.

7. Closed with a loop indicates caution, secretiveness about individual affairs.

CAPITALS



8. Lack of culture, love of ornamentation, preference for "fancy" clothes. Also a sense of humor.

9. Good judgment, independence of thought and rapidity.

10. People making this formation have the faculty for getting into tight situations but are always able to emerge. (Lord Nelson has this formation in his hand in the beginning of this book. He was a soldier and a strategist.)

11. Inflated loops show vanity.

12. Generosity, idealism, expansiveness. Also emotional and musical.

13. Family pride, sensitiveness, dignity.

14. Artistic talent in any unusual formation of letter Capital M.

15. Keenness of intellect, idealism, pride.

16. Musical, conventional, sensitive.

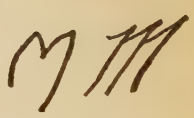
17. Constructive ability, artistic, independence of thought, executive ability.

Any form of constructive capital, printed or made to look artistic, indicates natural talent in the individual. The person, unconsciously builds up a structure from an ordinary copybook formation.

12.

13.

14.



15.

16.

17.

MODERNISM GRAPHOLOGIZED

THE GAY NINETIES

THE SPIRIT OF TO-DAY

SEE the difference of *style* in the two letters. The one, ornamented, is indicative of the spirit of yesterday when hoop skirts, ornamentation, laces, petticoats and bustles were in style. The other, severe, simple, exact bespeaks the spirit of to-day —modernism.

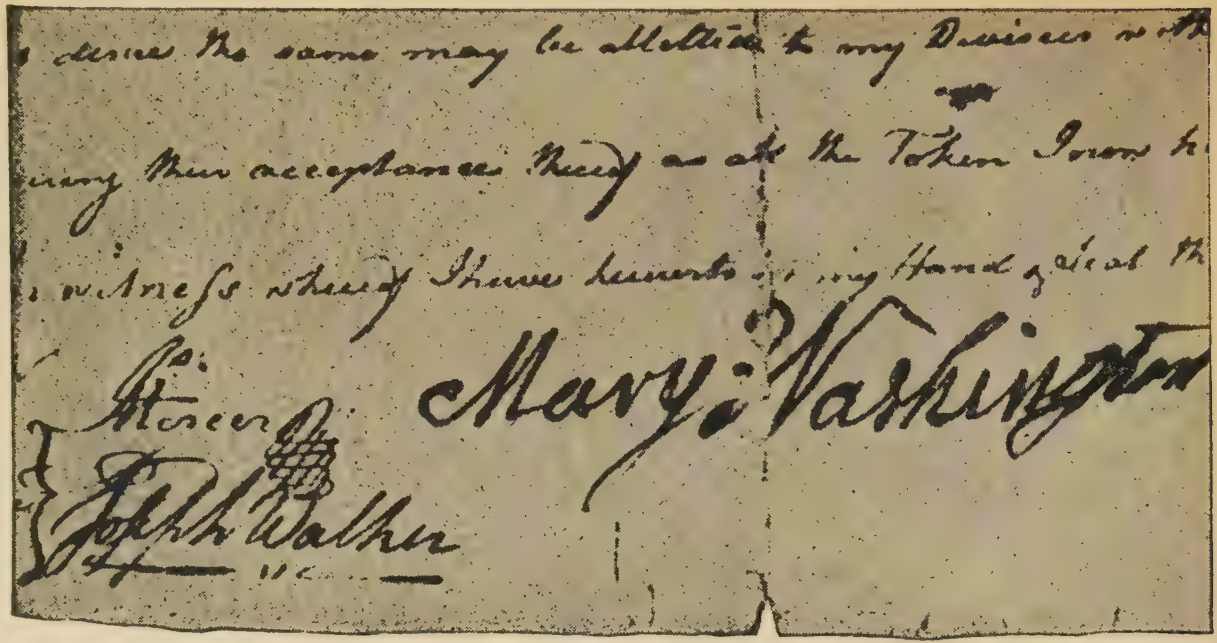
Such an elaborate formation as our forefathers made would be considered "old-fashioned" to-day, even as the styles they employed would be looked upon askance. To-day, the severity of men's and women's attire is manifested in handwriting. Note the elimination of bustles and extra curves. It might be called a "sensible" M. It also denotes an æsthetic sense.

We all know that our modern woman has more common sense and independence than those of former days. Some say it is because of the war, but whatever the cause, the evolution is obvious.

This modern M is usually found in the writing of people who make other "sensible" formations. There is usually found indication of good judgment and independence of thought.

Occasionally we come across a handwriting bearing an "old-fashioned" letter, and in this instance we may be sure that that person has some old-time ideas.

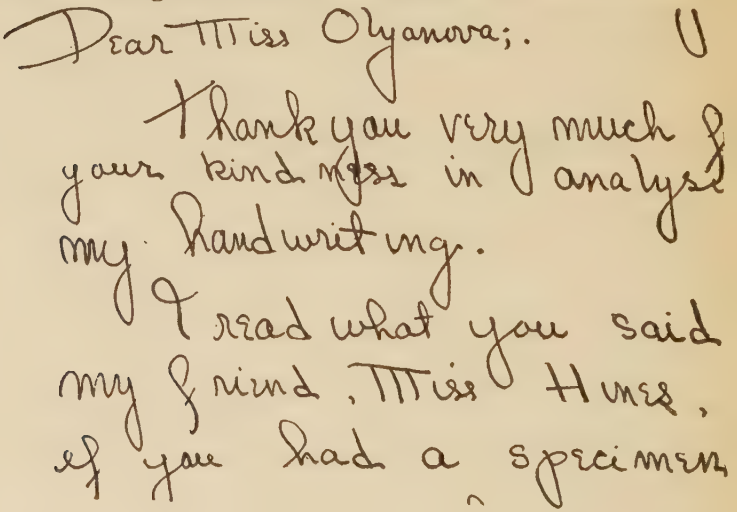
Old Fashioned Writing—Taken from the Will of Mary Washington



(*Enlarged from the original three times*)

Spirit of To-Day

This specimen which follows is written by a young lady with modern ideas, morally, mentally and in manner of dress. Notice the severity of her capital M, D, H and T. In the small letters, the d is almost printed. She is reserved and her head is in control over her emotions. There is also talent and a fine mind here, a keen æsthetic sense, musical tastes in the rhythmic loops and intuition. The writing is full of constructive formations.



DO YOU WRITE LEGIBLY?

LEGIBLE writing in itself has no particular significance as far as determining the mentality of the individual. A great many professional men and women, executives and statesmen write illegibly.

The effort of children is to write legibly since their whole attention is concentrated on letter formations. The effort of the detail worker is also to write clearly, since to him evading the formation of any of the details of the letters would appear a slipshod piece of work. These people have patience.

To be a detail worker does not necessarily mean to be an individualist or an innovator, so it is not in their natures to alter the form of writing which they have been taught. The accurately formed letters appearing to have mechanical accuracy are without individuality, and so the person has little individuality also. These people make good citizens, bookkeepers and clerks, but they are followers, never leaders.

Illegible writing belongs first of all to the uneducated person. With training, the formations may become more readable, but education does not always result in improvement of legibility.

You might be able to express yourself well and yet not write clearly, and on the other hand, may be awkward in making clear what is on your mind and your writing will be legible.

Mental confusion is indicated in the handwriting that shows great disorder, so that it is even disturbing to the eye.

Illegibility belonging to the "dishonest" type can be determined by very ordinary letter formations and by awkward and ungainly looking capitals, when accompanied by a weak t cross. In this instance the letters are often mere slurs and not easily determined. This type of writing must be estimated with extreme care and not confused with the nervous type of writing.

A nervous person writes illegibly, often, because of the shakiness of his nerves, restlessness, so that he cannot focus his attention for any length of time on one thing, but to the practicing graphologist, the nervous person's hand can easily be discerned from the shrewd or dishonest one.

In estimating dishonesty in writing, other things besides letter formations must be considered. Pressure brought to bear on the writing instrument, strength of will and the type of mentality of the person must all receive careful attention.

IN WHAT DIRECTION DOES YOUR TALENT LIE?

If a man can preach a better sermon, write a better book or make a better mouse-trap than his neighbor, though he build his home in the woods, the world will make a beaten path to his door.

—HUBBARD

IN WHAT DIRECTION DOES YOUR TALENT LIE?

Art

Painting—Originality, love of line and form, also design and color.

Sculpture—The same qualifications as in painting.

Dramatic—Personality, emotion, good memory, keenness of perception.

Dancing—Rhythm, good physical strength, love of music and artistic appreciation.

Literary—Education or innate culture, imagination, ease of expression, originality and good judgment.

Adaptive Art

Designing—Originality, imagination, æsthetic sense, muscular coördination in a harmonious action of the mind and body.

Advertising—Originality, executive ability, salesmanship and aggressiveness, the ability to organize.

Interior Decorating—Combination of practical and æsthetic sense combined. Idealistic and materialistic qualities combined. Education and culture, a feeling for color, form and arrangement.

Science and Profession

Invention—Originality, foresight and imagination, mechanical ability. Practical application of an idea or ideal.

Architecture—Appreciation of the æsthetic, imagination, originality and artistic appreciation. Also concentration and aptness for detail, keenness of perception, education.

Engineering—More practicality than in architecture. Exactness and love of mathematics, a strong liking for detail, technical type of mind and terrific powers of concentration.

Medicine—Very keen mind, powers of concentration, natural student is first requisite. Persistence and perseverence.

Surgeon—Requires all the qualities of a medical man plus the combination of mental and muscular coördination. Must have marvelous physical and mental control.

Nursing—Must be practical, sympathetic, have persistence and endurance. Also fine physical attributes and an interest in people.

Law—Shrewdness, education, logical mind, critical, analytical and be literary. Must have a facility for speech, written and oral, powers of concentration and be argumentative.

Athletes—Natural athletic ability and fine physical attributes. These are born and not made.

Politicians—Must be diplomatic, shrewd and compromisers. Same type of mind as lawyers. Personality and organization ability.

Humanitarian

Natural Mother and Father—The instinct for propagation must first be strong. There must be gentleness and sympathy, conventionality and peacefulness in the nature.

Welfare Workers—Altruism, education, interest in people, organization ability.

Priests and Ministers—Spirituality, personality, adaptability, altruism and generosity, selfishness, versatility and education. Must be conventional.

Hostess—Must be conventional, philanthropic, diplomatic, have organization and executive ability and adaptability.

School-Teacher—Must first have a love of teaching. Also sympathy and understanding, education, versatility and diplomacy. Must be able to adapt oneself, to adhere to conventions, have physical endurance and nervous energy, perception and vision.

Business

Executive—Must have organization ability, diplomacy and be able to handle people, be practical and materialistic. Keen mind, perseverance, optimism, foresight in the form of vision and imagination are also necessary.

Salesman—Must have aggressiveness, leaning toward people and be diplomatic, also personality, driving energy and persistence.

Finance—Knowledge of economics, persistence and practicality, organization ability, caution, vision and foresight, shrewdness and a keen mind.

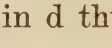
Farming—First requisite is practicality. Also fine physical endurance, persistence and perseverance. Must be peace-loving and have a love of nature, the outdoors and animals. Evenness of temper, contentment and placidity must be theirs.

Secretarial—First, a well-ordered mind and education are essential. Culture, tact and diplomacy, literary ability and a love of people. Also adaptability, versatility, executive and organization ability, must be gregarious and good mixers and have traveled, if possible. Must have patience, perseverance and endur-

ance. Must also have an aptness for detail.

Office Workers—Adherence to routine, submergence of individuality, patience, able to take orders, to be subservient.

Recognize the Signs

Aesthetic Sense—This is shown in the formation of the capital M thus:  Also in margins and in the high t crossing indicating imagination, and in high upper loops.

Aggressiveness—Shown in the crossing of the t thus: Also in d thus: In long lower loops and finals flung downward with a hook, or flung down heavily. Other tenacity hooks and heavy pressure appear in the writing.

Design and Form—Recognized in heavy and concise strokes and unusual formations. Artistic spacing.

Ease of Expression—Indicated in literary formations of d and e, also in the flowing rhythm of the writing and in the elimination of extra strokes as on h thus:

Imagination—Shown in the high i dot and the high t crossing above the letter.

Keen Mind—Elimination of loops, pointed letter formations, also originality of formations.

Mathematical Mind—(For engineering, architecture and science.) Often shown in the tendency to print, in carefully spaced documents, the t and i are carefully crossed and dotted,

respectively, the dot right above the letter i and t bar evenly balanced. The writing is often smaller than average and legible.

Muscular Coördination—Pressure and rhythm combined. A physical nature and fine physical attributes.

Organization Ability—Recognized in fine spacing and margins, good judgment in elimination of extra loops. (The letters of the line above do not run into those of the line below.)

Originality—Shows in unusual formation of letters and very often in print-like capitals.

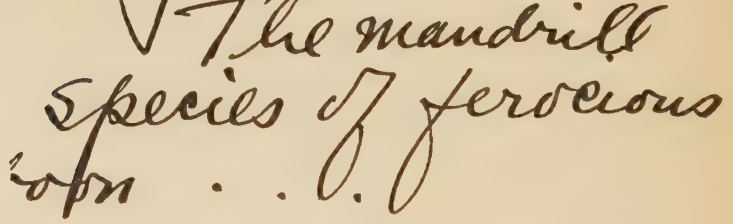
Perception—Observance. Pointed tops of letters, original formations of letters, careful crossing of t bars and punctuation.

Personality—Underscore. Original formations and signature.

TO WHAT TYPE OF HUMANITY DO YOU BELONG?

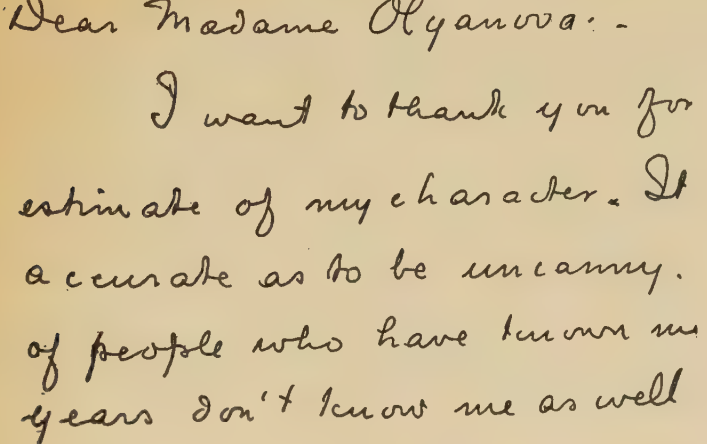
Materialistic

Interested in things, in work first, in monetary success. They are supersensitive if at all sensitive. The following specimen belongs to a "woman of force."



Vital

These people form our greatest majority, the "social" type. They are interested first of all in social contacts. They attach more importance to friendship than material gain and from them have evolved the creative, artistic, mental, idealistic and philoprogenitive types of humanity. They are sensitive.


Dear Madame Ayanova: -

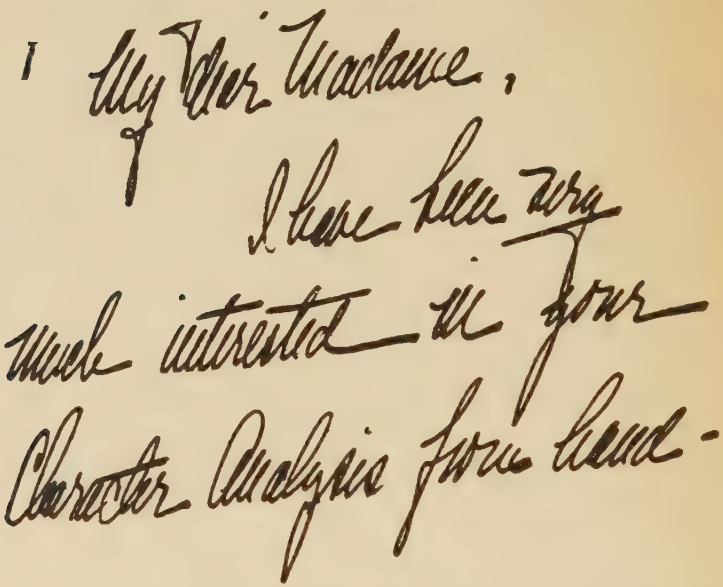
I want to thank you for estimate of my character. It accurate as to be uncanny. of people who have known me years don't know me as well

This handwriting belongs to a physician rightly placed in his profession. He is a gentle, "understanding" and reserved person, the kind that would give out an aura of confidence when he enters a sick room. He has innate culture and refinement and his interest is first in people.

Normal

The interest of these people is divided between things and people. The normal person wants a home and a companion and to surround himself or herself with things of beauty.

NORMAL

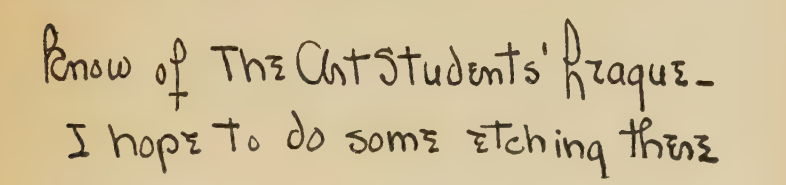


This is a good example of a rather selfish individual. The mind is keen, but the interests self-centered. Note how "closely" the letters are written, showing "closeness" of nature. This is an example to show that no amount of education will broaden a person who is naturally selfish and narrow.

CONSTRUCTIVE

These are the builders of things through their hands and through their minds, and include the

artistic, creative, mental types of humanity. The following specimen belongs to a young woman engaged in artistic endeavor:

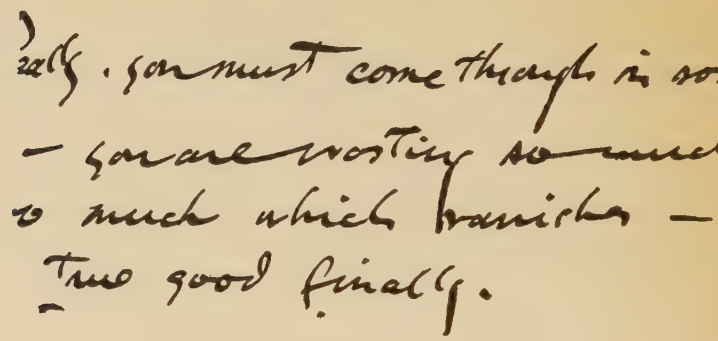


Nervous

These people are always restless, talkative, very often artistic and always sensitive. Specimens eight and seventeen are good examples of this type.

Artistic

These people see beauty in their surroundings and have highly developed imaginations. They can express their reactions in some constructive form, whether it be painting, sculpture, writing, or even photography, dressmaking. Often these people find no other means of expression except through beautifying their appearance and surroundings. The instinct is there and the writing *looks* artistic. The following specimen is that of an artist who worked in the Orient and Jerusalem for a time. Notice how his writing took on an Oriental look, like some of the Hebraic script.

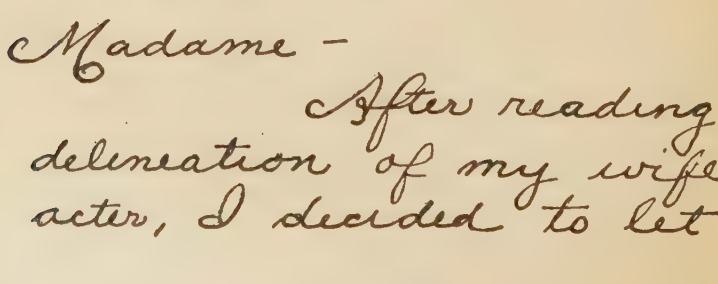


Mental

These people would rather think than do anything else, and they can specialize in mental endeavor. The writing is usually small, showing concentration, and the capitals dignified and often severe. There is no ornamentation in the writing. The writing of Willa Cather is a good example.

Philoprogenitive

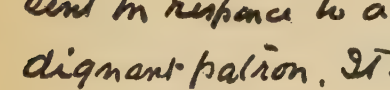
These are the natural born mothers and fathers. They are not happy unless engaged in such a rôle. Their "protective" instincts are highly developed. Their interest is mainly in doing good for humanity. They are gentle and kind.



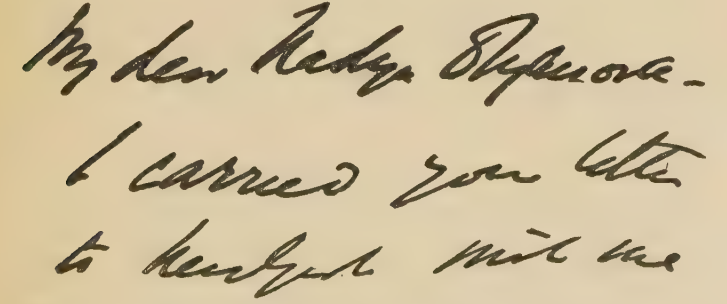
Ideal-Spiritual

There is nothing materialistic about this type. They are extremely sensitive and visionary, often engaged in religious and welfare work. They are never aggressive. Specimen Forty-one is an example.

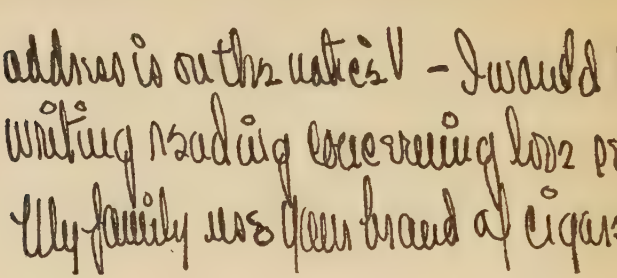
JUST PEOPLE



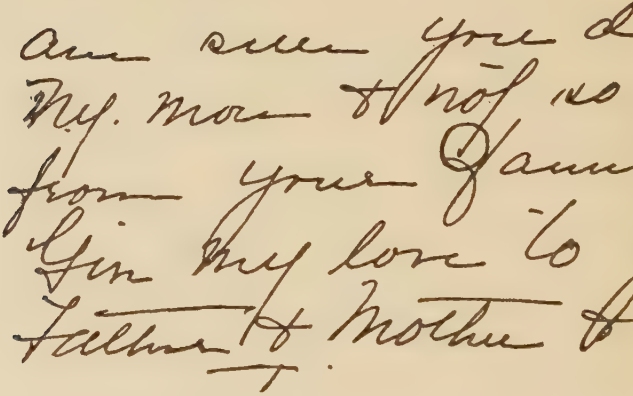
This is an example of a well-ordered and scientific mind. This person has an aptness for detail, organization ability, imagination and foresight.



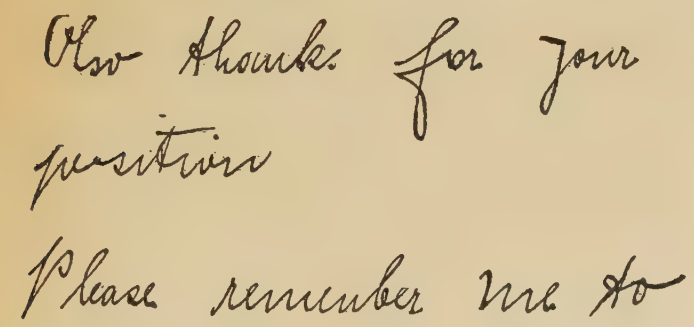
Here we have the emotional actress. A person of culture and refinement, of high ideals and great generosity.



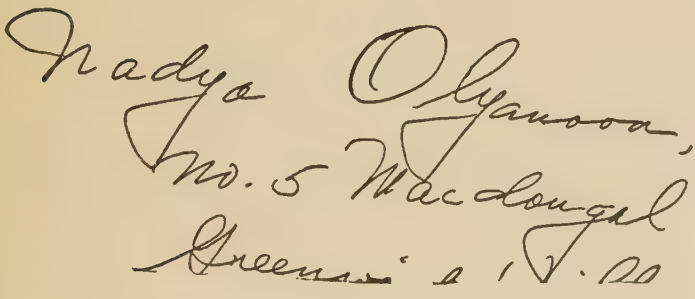
This is a discontented young lady, rather narrow-minded and selfish. The mind is keen, but the nature self-centered and repressed.



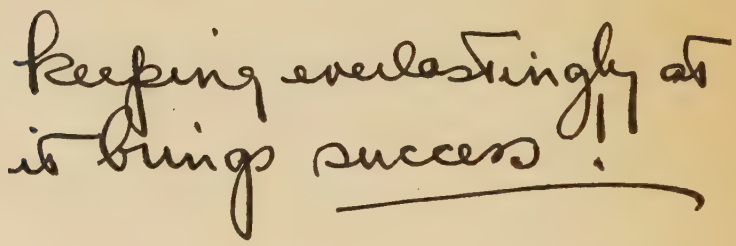
A materialistic nature is shown here and an incorrigible temperament in the long stroke that is marked with a circle.



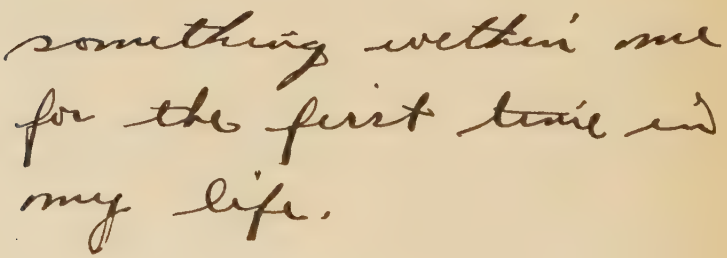
Foreign influence is brought to bear here. The writing looks Germanic and so is the lady.



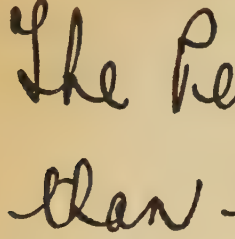
There is pretentiousness in the lower loops of this writing. The person exaggerates the importance of superficialities, is conventional and vain. He is also very sensitive, and the drooping lines indicate depression.



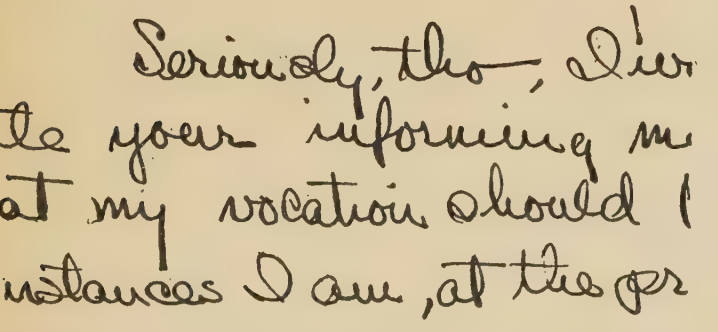
An artist wrote this. He has originality and is musical, supersensitive and far-seeing.



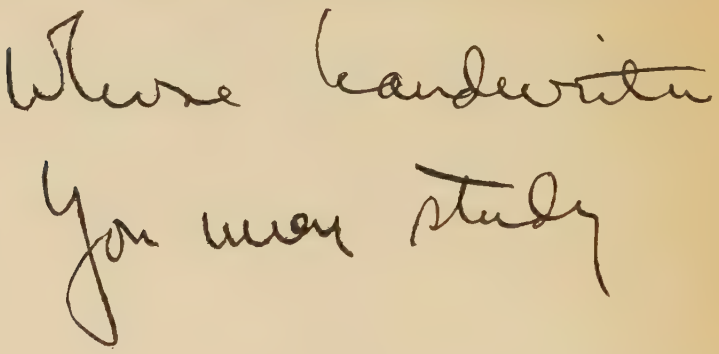
This person is mentally lazy, illiterate, weak-willed and critical without having good judgment. Mental laziness is shown in the formations of the letter f—slurred.



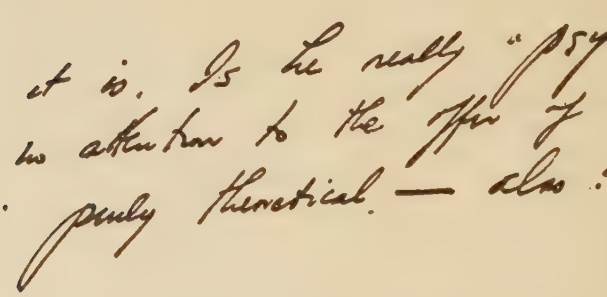
A fine disposition and even temper shows all through this hand. The person has an appreciation of music and the æsthetic, and is also extravagant.



Here is the "makings" of a good advertising man. The head controls the emotions. There is executive ability. The fellow is also extravagant.



Here is the indication of a keen mind, musical ability, an admixture of pure idealism and materialism. There is restlessness also.



This is the writing of an architect. See how precisely he dots his i, his writing is legible and the spacing is fine. He also has sound judgment and constructive ability.

HOW IS YOUR HEALTH?

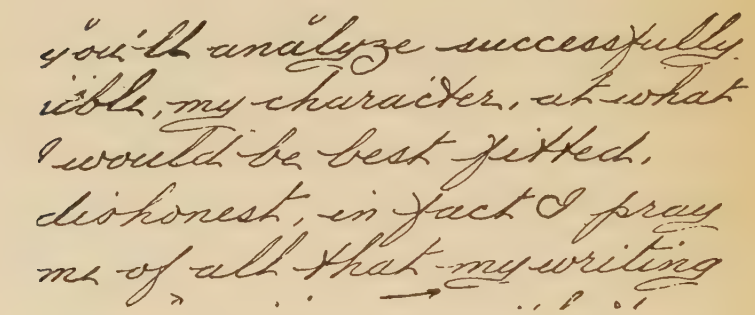
It is difficult to determine where we may draw the line between the mind influencing the health and the health the mind. Often, people in good health become depressed mentally because of conditions, so that it takes away their appetites and causes insomnia, thereby imparing the physical condition.

There are, however, certain outstanding features in writing which determine ill-health, and the most alarming of all is a sudden change in the slope of the basic line.

Another sign is the persistent drooping of the lines where the words have a tendency to hang down. This is usually associated with depression that reaches the point of melancholia.

Nervous disorders can be told from wavering and disorderliness in the writing, sometimes illegible, where letters are not of uniform size. Often also, there is a tremulousness in the writing. This does not necessarily impair the will power of the person, so that the t bar remains strong and firm.

Any extreme change in pressure, where it becomes light and suddenly dark shows mental disturbance. The specimen which follows is that of a drug addict. Notice the unusual formation of the letter y and the change in pressure.

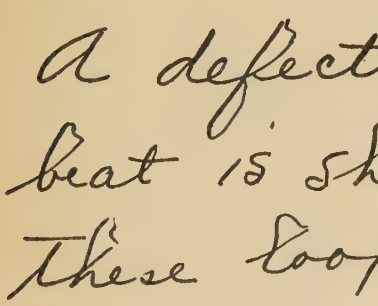


A patient of tuberculosis often shows in his writing, the tendency of his lines to start swinging upward, but the words begin to droop toward the end. This seems characteristic of tubercular patients, to be optimistic and cheerful, but the more cheerful they become, the more their vitality is sapped and the physical depression overtakes the hopefulness of their attitudes.

When all the letters are persistently disconnected and coupled with other signs of ill-health, so as to distinguish this from the other indication of disconnected letters, or intuition, serious conditions are indicated.

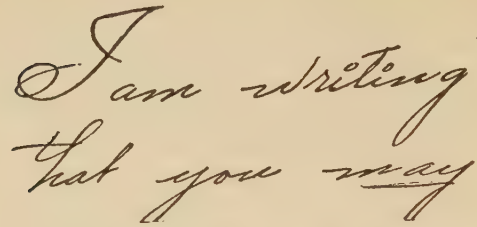
Shortening of loops, especially the lower one, so that it is so small as barely to reach below the basic line, is an indication of poor physical vitality.

One disease, that of the heart, can be readily perceived in a ragged little line which registers unconsciously in the upper part of loops. Often the person himself is not aware of the defective heart action, and when we hear of a person who has dropped dead of heart disease, examination of his writing would probably reveal this symptom.

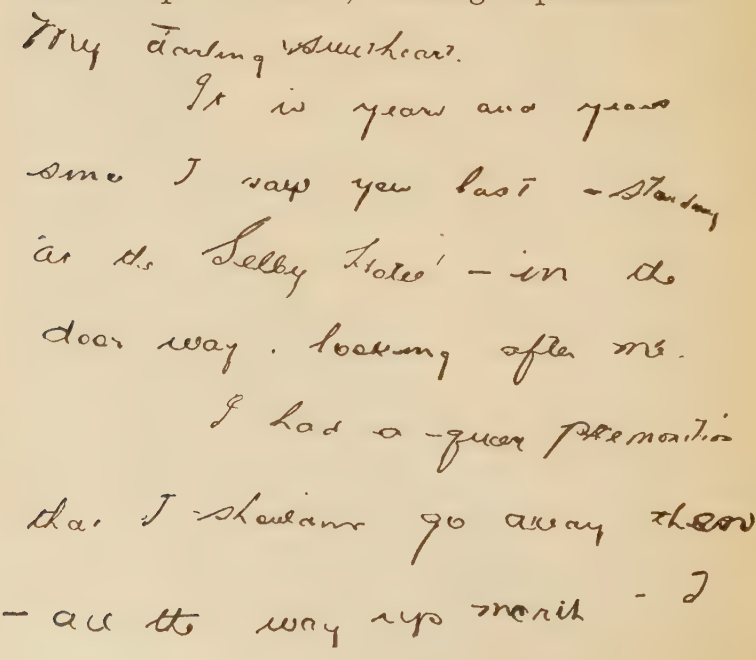


Underscoring the words, unnecessarily, a great many exclamations, capitals used in the middle of a word, or a going-over of letters show wrong mental conditions. The person gives a duplicate message as it functions in the brain. The following is an example of an inmate in an asylum.

(*See specimen on next page*)



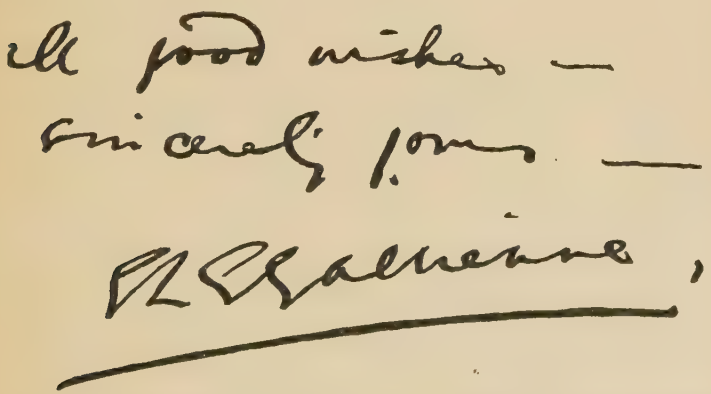
From the records of New York City Medical Examiner's office I have secured the writing of a man who committed suicide. The records state depression because of business reverses. The man was found dead in a bathtub. The following note, in part, was what he left behind. Notice how the lines droop downward, showing hopelessness.



SIGN ON THE DOTTED LINE

SIGNATURES manifest personality and individual marks of importance. Underscores show a measure of assertiveness. The curved underscore indicates charm of personality and magnetism, as is found in the writing of people on the stage or in public life. It also shows a strong dramatic instinct.

The straight line underscore as in the writing of Eva le Gallienne, shows a forceful personality that can make itself felt wherever the individual happens to be.



Here is innate culture and refinement of tastes, emotional temperament and individuality.

I Know happiness for
I have done good work.

—STEVENSON

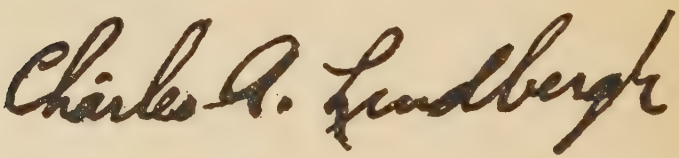
MEET OUR MUTUAL FRIENDS

MEET OUR MUTUAL FRIENDS

Charles A. Lindbergh

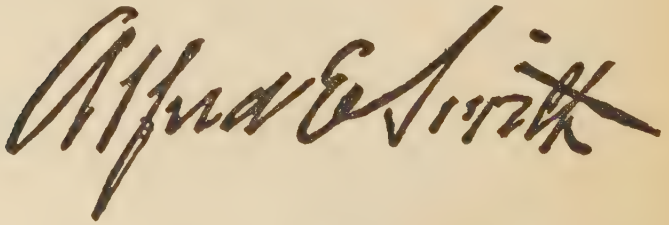
The writing of our well-known hero shows simplicity and naïveté. He is idealistic and yet practical. The closed capital A is more evidence of his reticence.

(*Pressure extremely intensified in reproduction*)



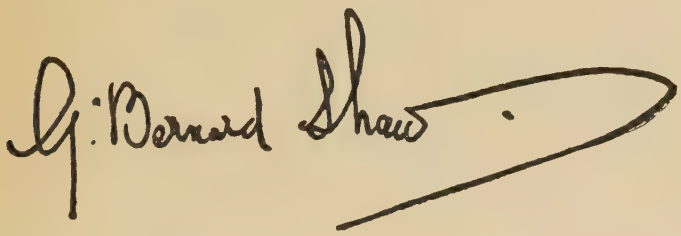
Alfred E. Smith

Mr. Smith has the sign of the fighter in his hand. He will not take "no" for an answer.



G. Bernard Shaw

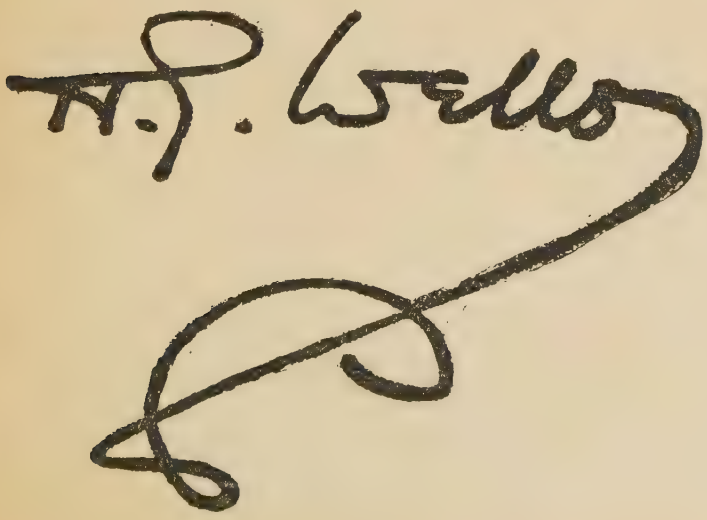
The gentleman is opinionated! He is idealistic though very logical. Mr. Shaw is no shrinking violet!



H. G. Wells

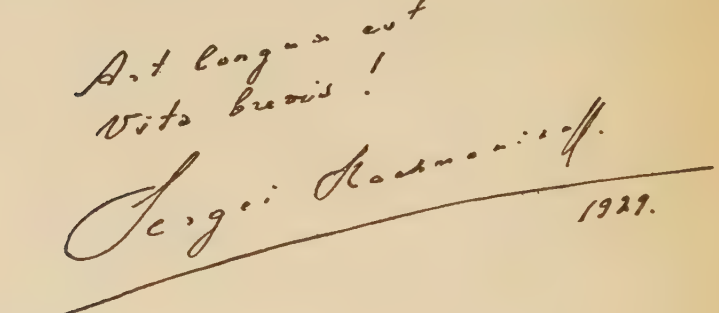
For personality! For keenness of mind and logical reflection.

(*Pressure intensified in reproduction*)



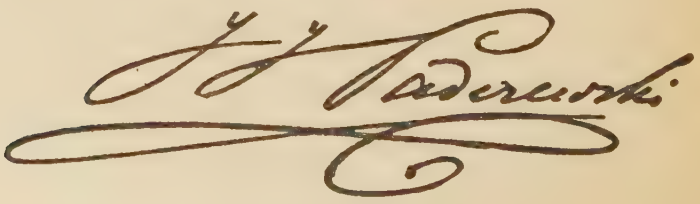
Sergei Rachmaninoff

This is the inspirational hand. The original pressure was extremely light indicating the great genius' sensitiveness. Here is force of personality, beauty of rhythm and gentleness of spirit. Rachmaninoff is an instinctive artist.



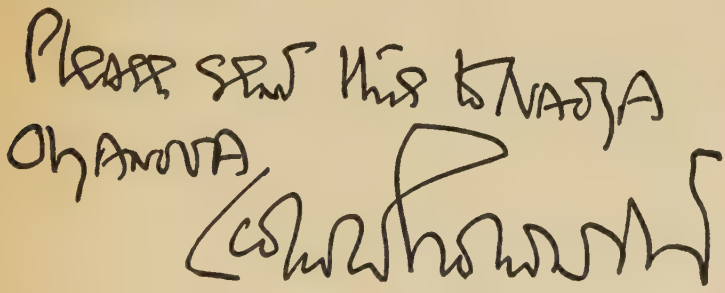
Paderewski

Paderewski has a unique personality. Not only is the musical rhythm evident in his writing, but the diplomacy, culture and intuition. Such finesse could easily belong to the Premier of Poland!



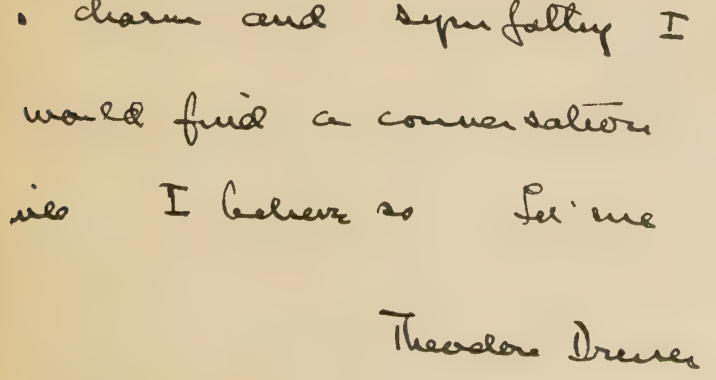
LEOPOLD STOKOWSKI

Here is genius! Stokowski also has a fine sense of humor, is exacting and particular about little things. The marvelous rhythm in this hand speaks for itself!



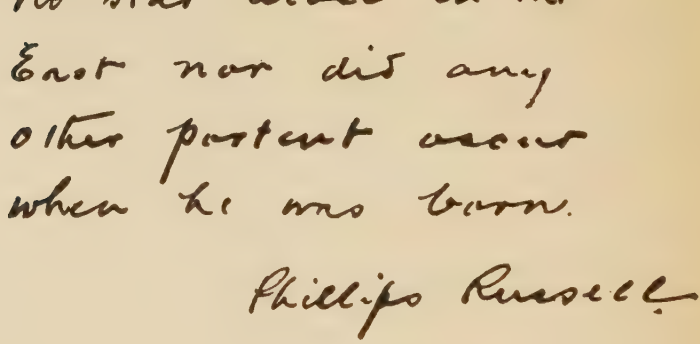
THEODORE DREISER

Dreiser, the realist. A facility for speech, sympathy, generosity and altruism. A vivid imagination and marked independence of thought. A creative artist.



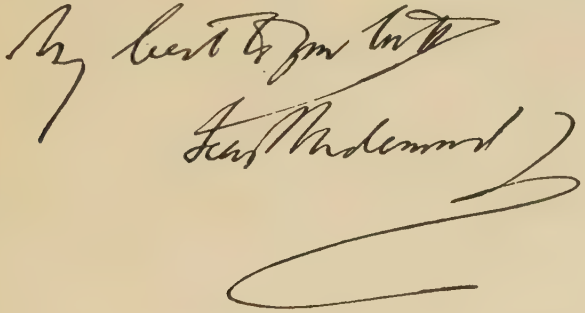
Phillips Russell

Mr. Russell needs no introduction. His "Benjamin Franklin" speaks for itself. Here is a vivid imagination and a well-ordered mind, innate culture and refinement and a decided interest in people. Naturally so, since Mr. Russell is a biographer.



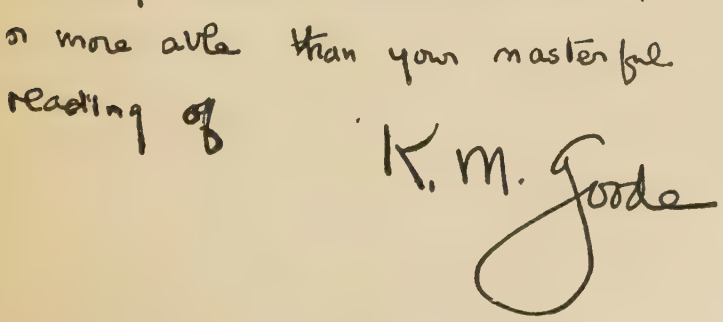
Leon Underwood

Painter, illustrator of "John Paul Jones" and executor of unusual woodcuts. Mr. Underwood is not lacking in assertiveness of personality!



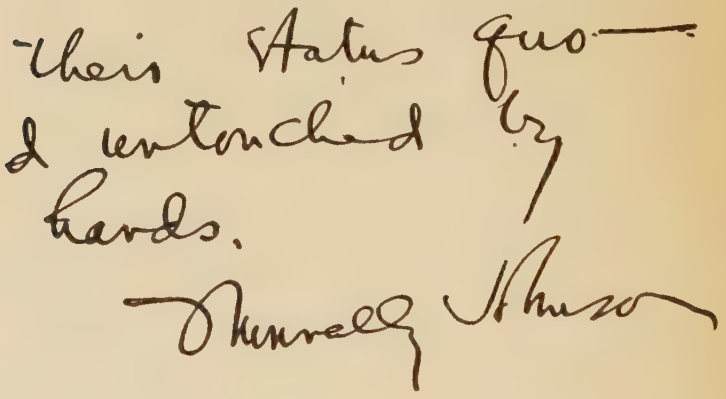
Kenneth M. Goode

Mr. Goode, artist, writer, psychologist. His writing shows very fine organization ability, a keen mind, originality and very sound judgment.



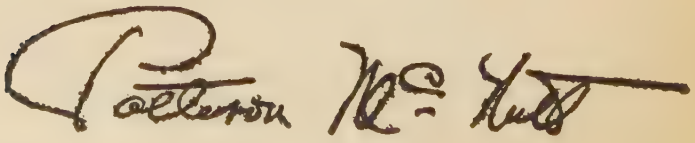
Nunnally Johnson

Mr. Johnson, well-known for his subtle humor! A bit lazy—naturally, being a Southerner and a writer combined. He is sharp-witted, a trifle fickle!



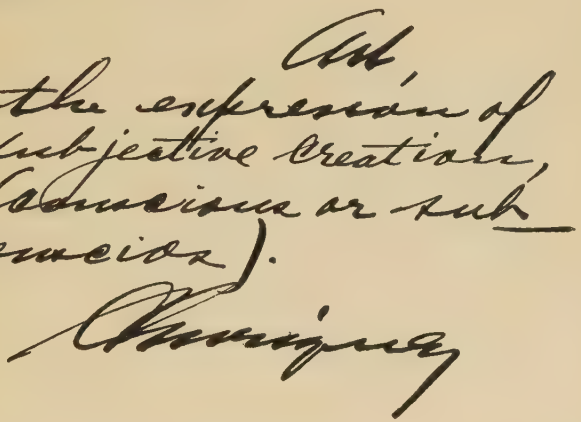
Patterson McNutt

This young author is supersensitive, has a keen mind, a facility for speech imagination and is aware of his own importance.



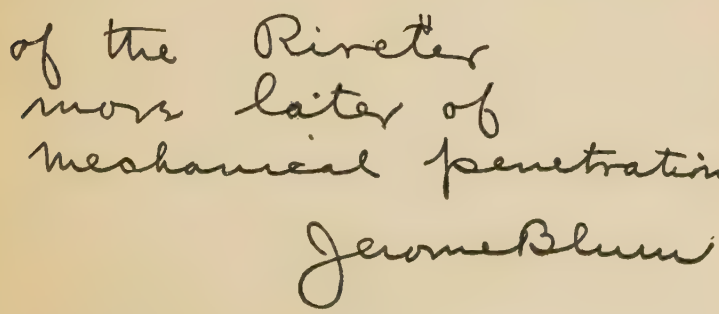
Carlos Enriquez

Señor Enriquez, expressionistic artist from Cuba, whose writing shows originality of design, emotional temperament, and sensuality in the uneven pressure.



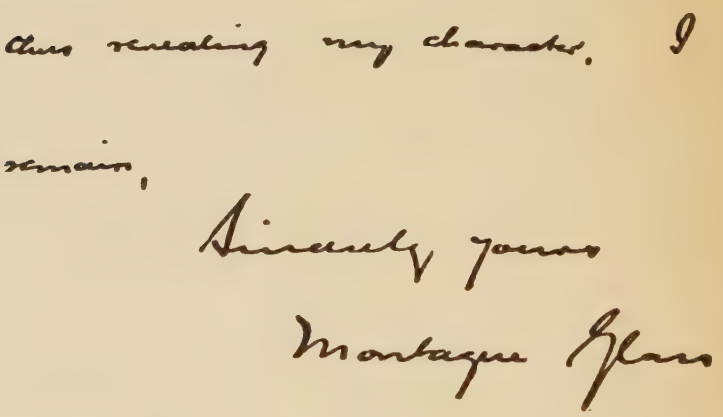
Jerome Blum

We know he is a realistic painter but his handwriting proves it. Mr. Blum is versatile and generous.



Montague Glass

We have all laughed at Mr. Glass' "Potash and Perlmutter." Naturally, Mr. Glass has a very fine sense of humor and an insight into the human character.

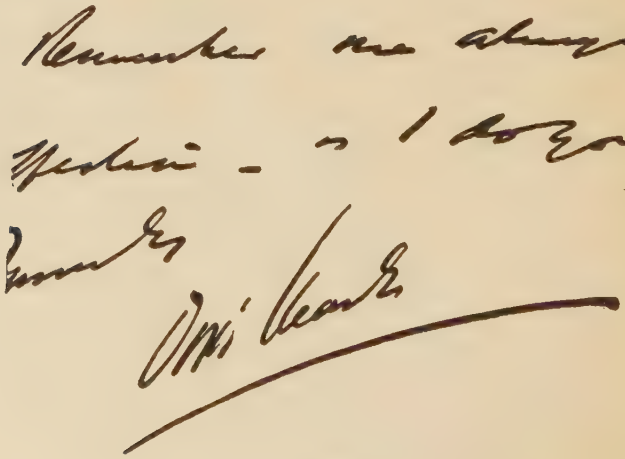


ON STAGE AND SCREEN

ON THE STAGE AND SCREEN

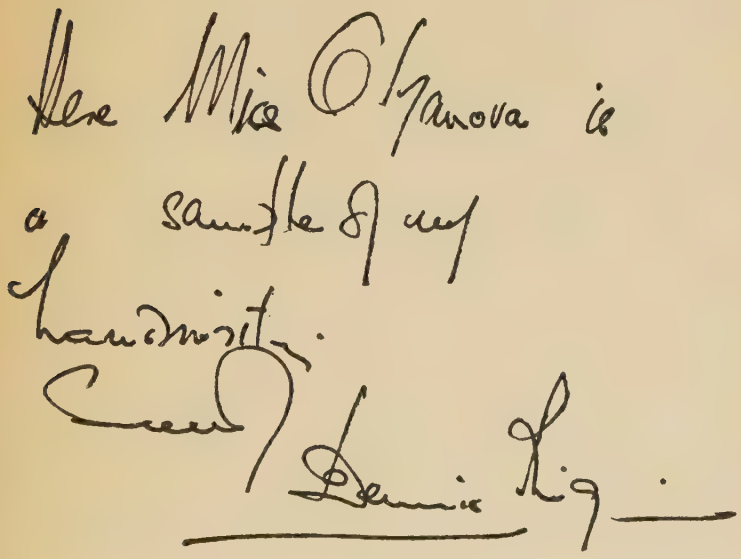
Doris Keane

The instinctive, emotional actress. Here is a forceful personality, a keen mind and temperament galore!



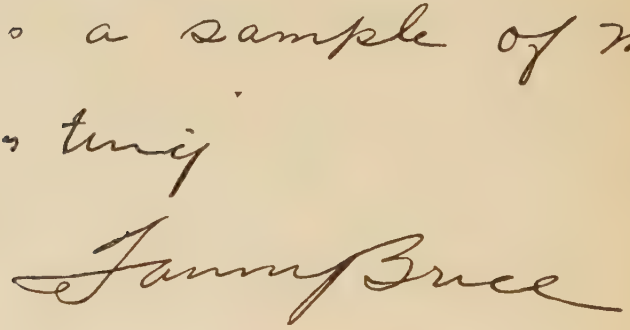
Dennis King

Dennis King, actor, artist, musician. There is originality and culture in his writing. And personality.



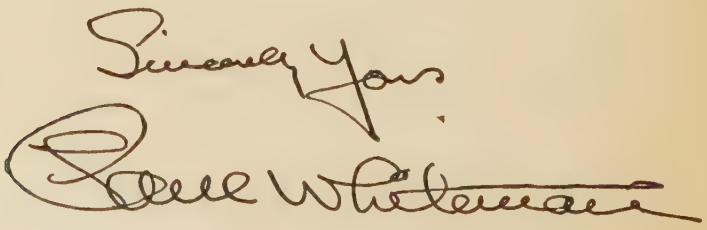
Fanny Brice

The lady has persistence and obstinacy. Would I omit the sense of humor of this well-known comédienne? Miss Brice also has very sound practical judgment.



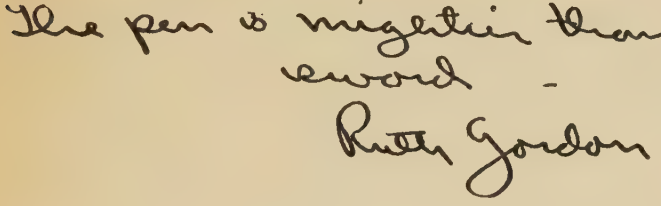
Paul Whiteman

Rhythm and more rhythm! Here is a critical faculty and a tremendous amount of nervous energy and driving power. Mr. Whiteman knows his music is good.



Ruth Gordon

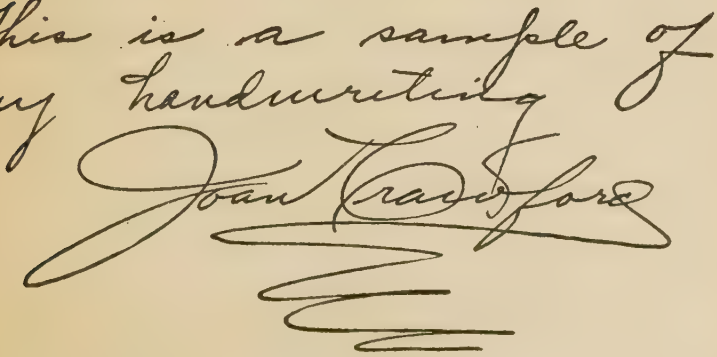
Miss Gordon is sensitive, reserved and generous. She is rather naïve. Not so long ago, she played children's parts.



Joan Crawford

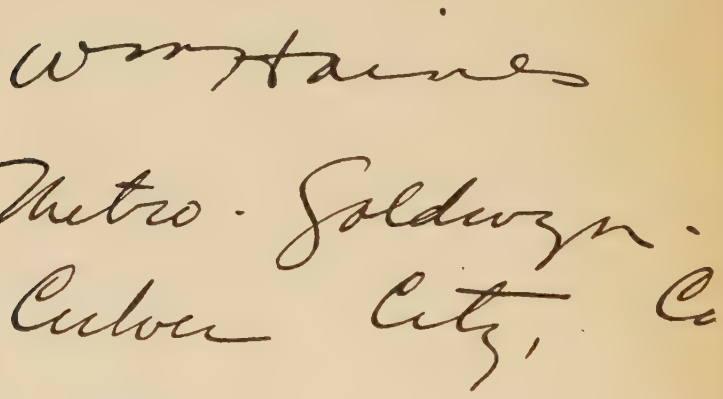
Personality plus!

Miss Crawford has something of a complex nature. Even with her persistence, she sometimes procrastinates. She is fond of music, is generous, naïve and has a sense of humor.



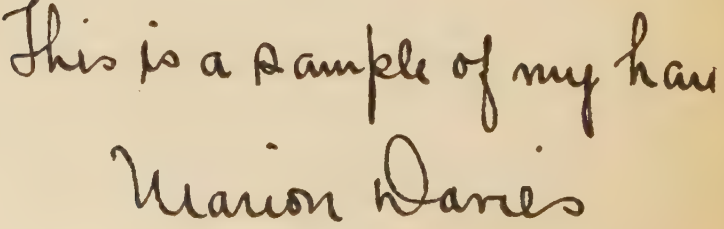
William Haines

"Bill" has a good mind, executive ability and force of character. He has originality and should make a very fine director some day.



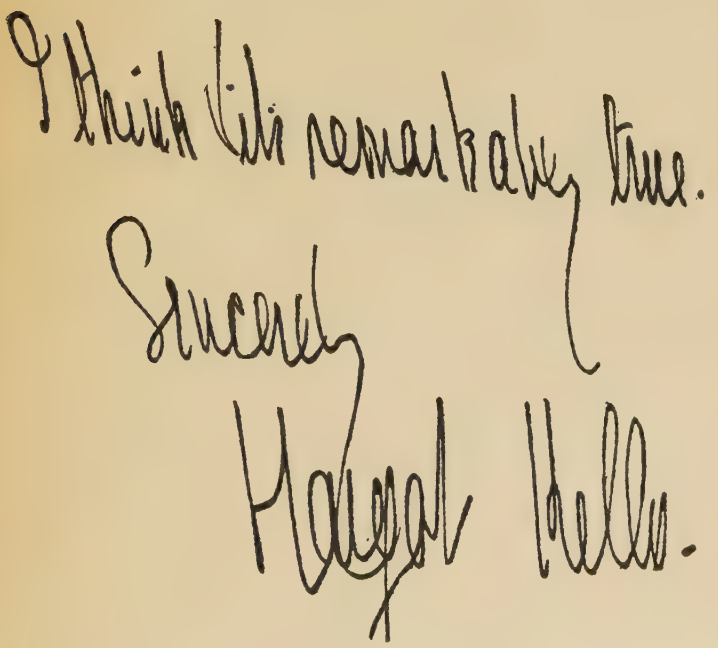
Marion Davies

Miss Davies is reserved and has fine control over her emotions. She is sometimes a little abrupt and not as broad-minded as might be supposed.



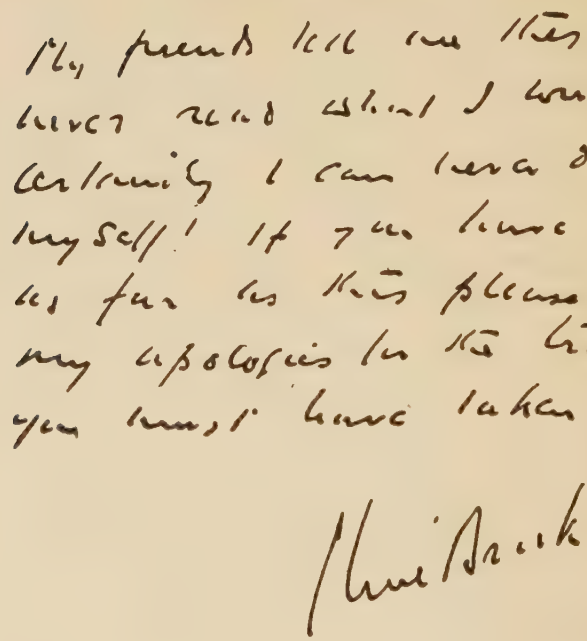
MARGOT KELLY

The musical comedy star shows marvelous rhythm in her writing. She is just a little too cautious! And extravagant with herself.



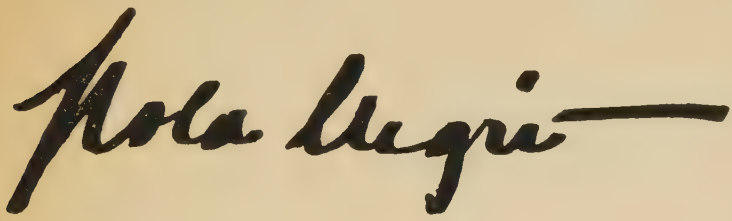
Clive Brook

Clive Brook's writing is that of an intellectual person. Here is innate culture, fine organization ability and fine powers of concentration. Mr. Brook is extremely sensitive.



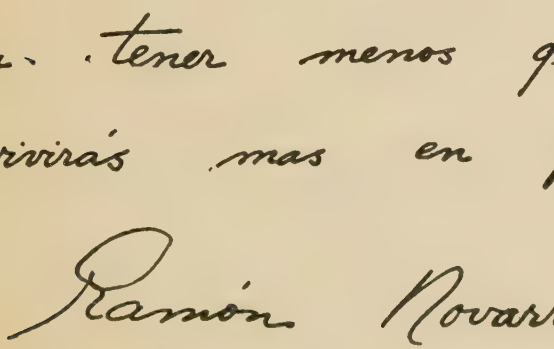
Pola Negri

Emotion personified and heavy pressure! Pola is fond of luxury.



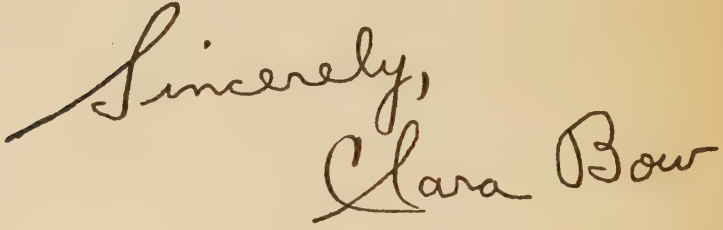
Ramon Novarro

Ramon Novarro, the reticent, patient and gentle person. He has a good memory and a high sense of personal pride.



Clara Bow

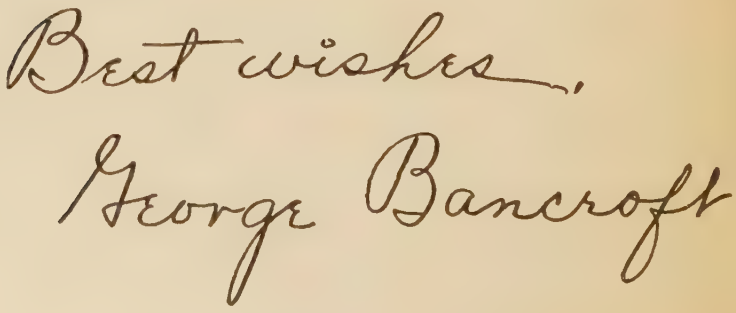
The "flapper" is naïve. She is also rather practical. Clara has imagination and is fickle, but a gentle little soul withal.



George Bancroft

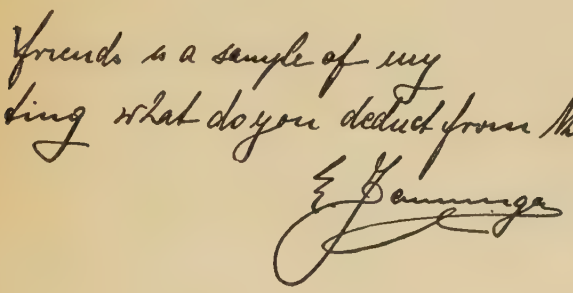
George Bancroft makes the circle i dot!

He is naïve, romantic and artistic. He is also extravagant.



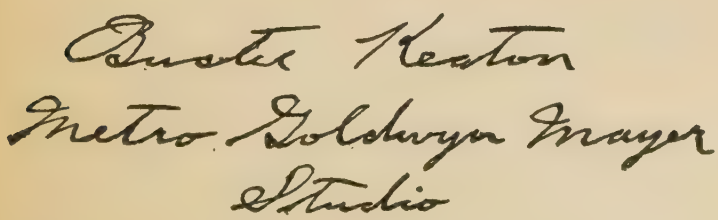
Emil Jannings

The foreign influence is indicated here. Mr. Jannings really has a rather morbid temperament, but personality that is unusual!



Buster Keaton

No wonder Buster rarely smiles. He is not as strong as might be supposed from the acrobatics he resorts to. Taciturn and quiet—we know that by just looking at him.



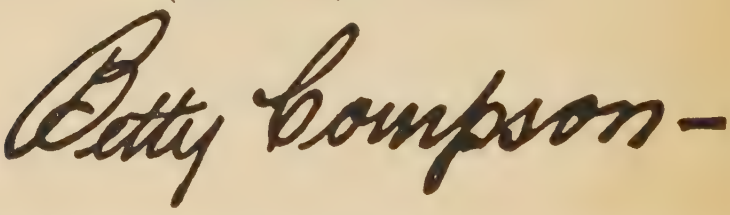
Gloria Swanson

Miss Swanson is sensitive and of rather nervous and emotional temperament.

Betty Compson

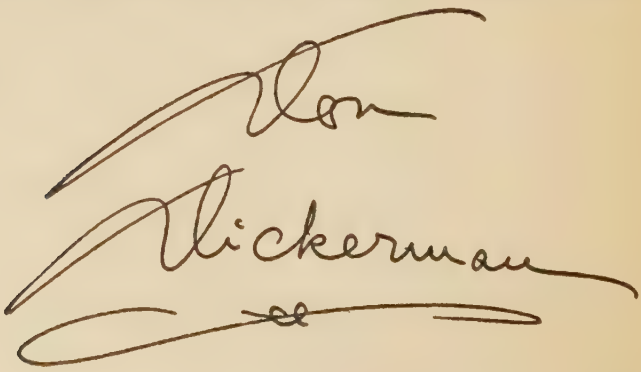
Betty has a logical mind and sound judgment and a great deal of reserve.

(Pressure intensified in reproduction)



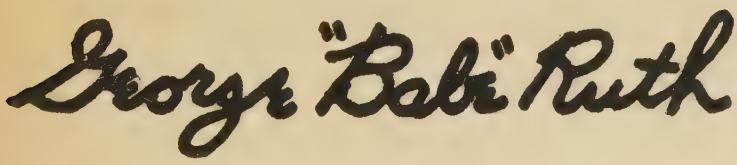
Don Dickerman

Here is a great deal of personal magnetism. Meet the gentleman and learn the reason why.



GEORGE "BABE" RUTH

"Babe," the gentle, good-natured big boy. He is practical and extremely honest. The king of swat would naturally write a heavy hand.



The application of means to ends ensures victories

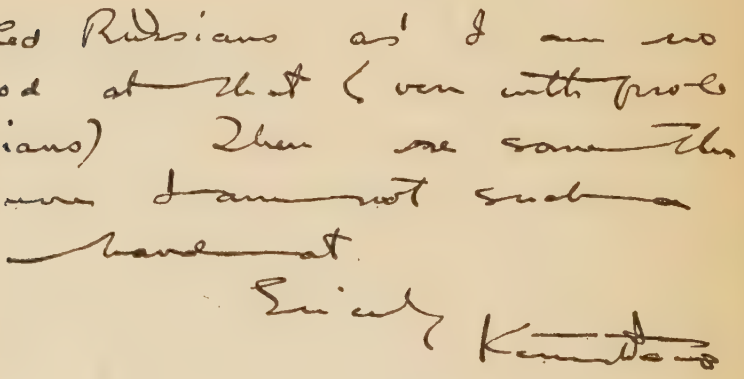
—EMERSON

EXECUTIVES

EXECUTIVES

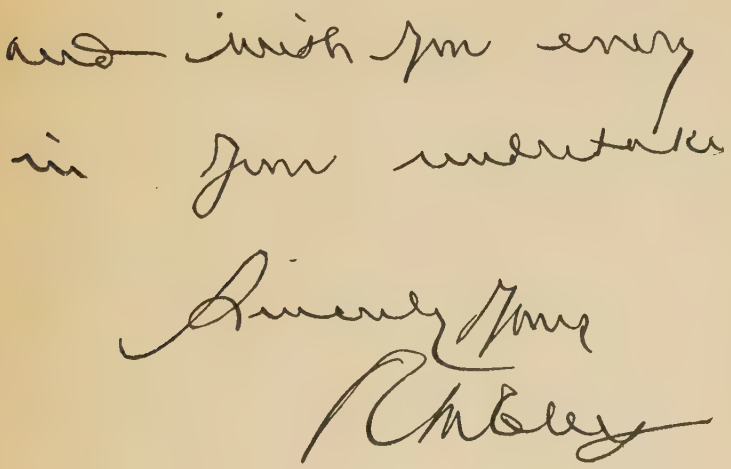
Kenneth Parker

Mr. Parker of the Parker Pen Company has very fine organization ability and a keen mind. He is a diplomat.



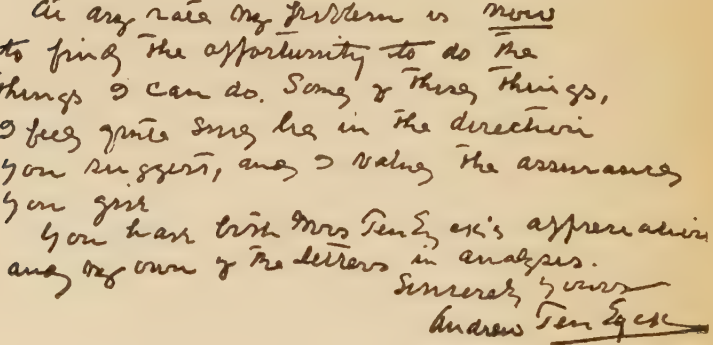
R. M. Ellis

Mr. Ellis, a born organizer and president of the Philip Morris Company, would naturally show fine organization and executive ability. He has foresight and a keen critical faculty.



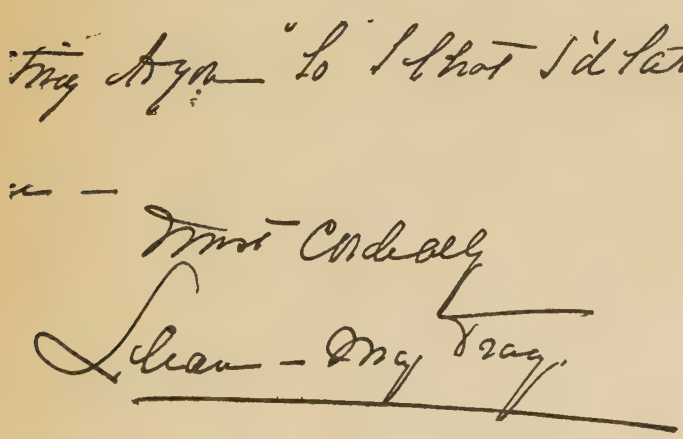
Andrew Ten Eyck

Mr. Ten Eyck, lawyer, writer and correspondent in the late war. Mr. Ten Eyck is modest in spite of his many achievements.


At any rate my problem is now
to find the opportunity to do the
things I can do. Some of these things,
I feel quite sure, lie in the direction
you suggest, and I value the assurance
you give
You have with Mrs Ten Eyck's appreciation
and my own of the letters in analysis.
Sincerely yours
Andrew Ten Eyck

MRS. HENRY C. TRACY

A woman of force indeed. The president of the Philadelphia Civic Opera. She has a decided interest in people, is altruistic and has fine organization ability.

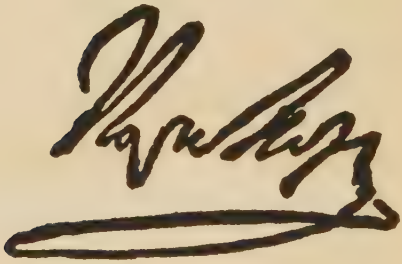


Napoleon Bonaparte

(These specimens are enlarged three times)

WHEN HE FIRST BECAME EMPEROR

1804

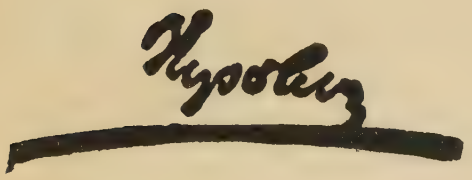


FROM THE ISLE OF ELBA

1814

AFTER HIS DEFEAT

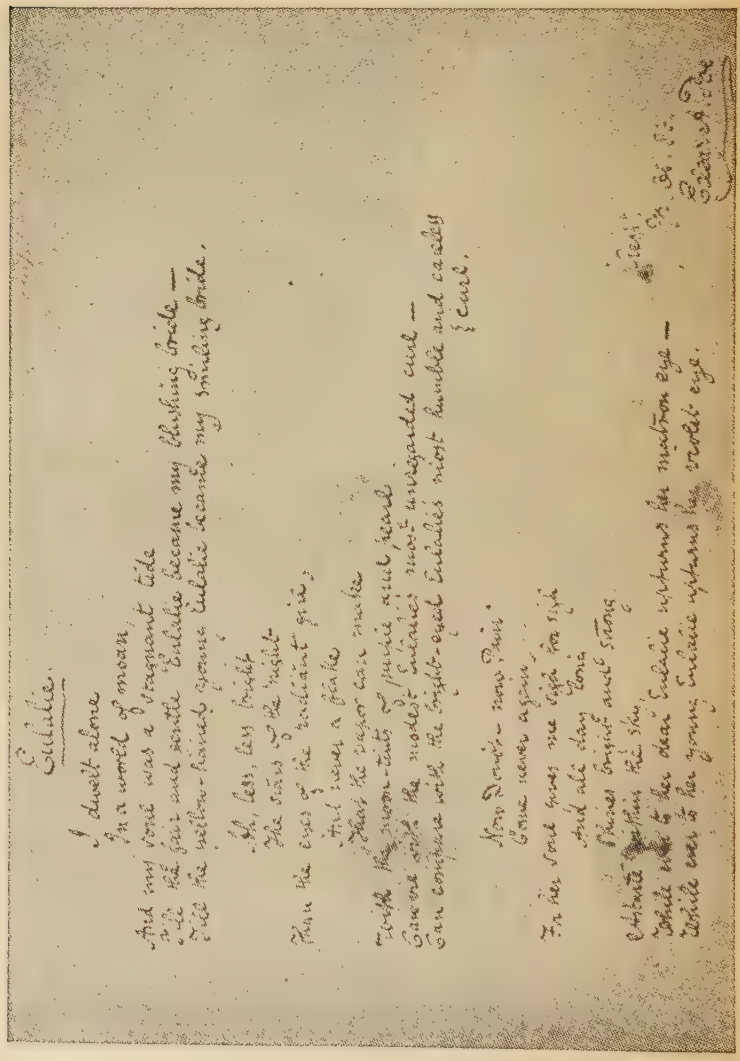
1815



The illegible formations of Napoleon's writing, tapering as in the hands of most diplomats, and heavy pressure, shows his physical force. His signature after his defeat is less bombastic than before,—almost modest—but shows, nevertheless, his great power.

Manuscript of Edgar Allan Poe

His signature is that of an eccentric individual.



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(*Continued from front flap*)

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